• SONOR'S JUNGLE SET • FUNK WARM-UPS •

MODERN DRUMMER

The World's Most Widely Read Drum Magazine

August '98

MIT
A Buddy Rich Signature Setup From Slingerland!

GREGG BISSONETTE
GOING SOLO

MARTIN ATKINS
Industrial Giant

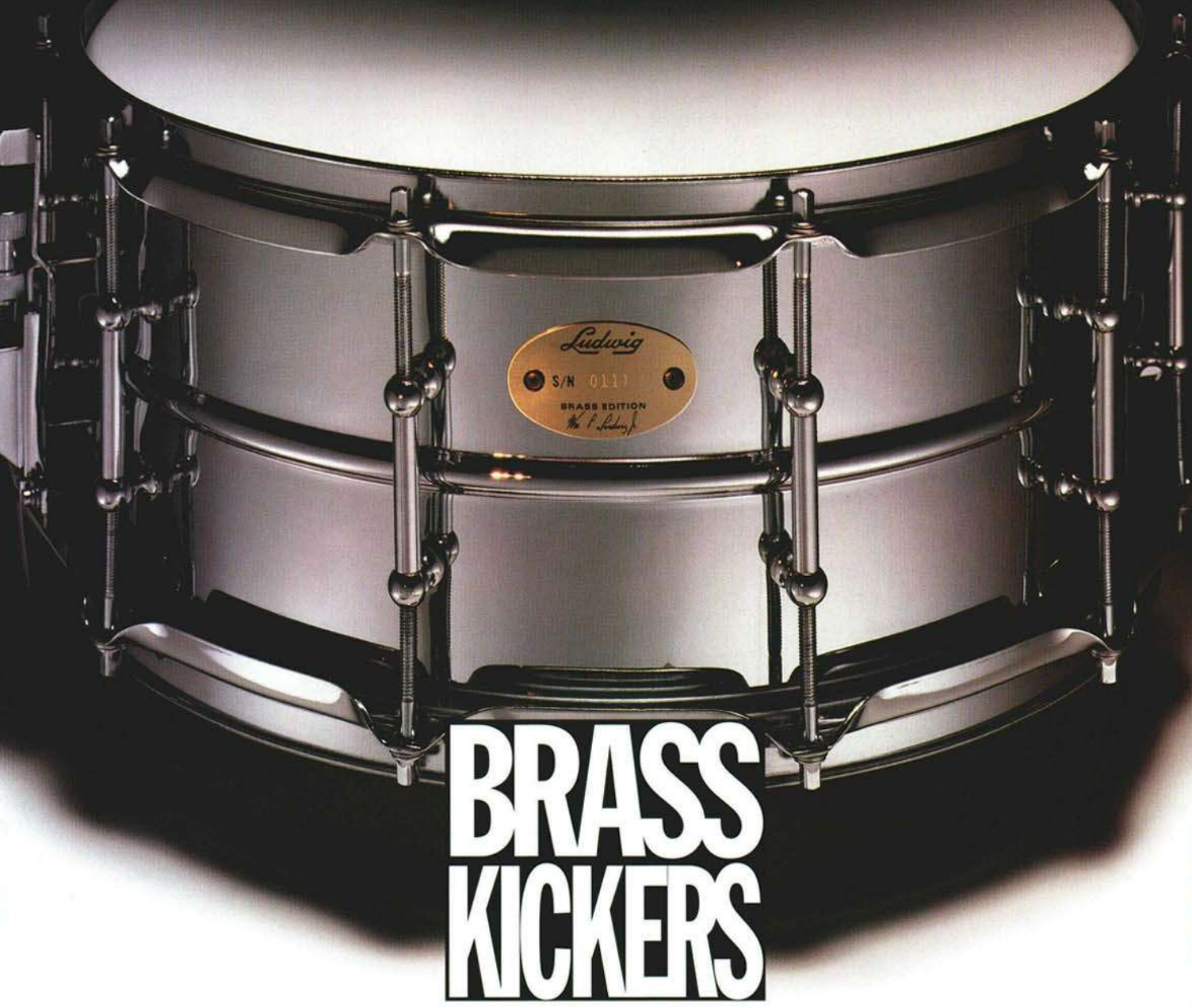
The Progressive Sides Of NICK D'VIRGILIO

Win A Trip To Attend Zildjian's American Drummer Achievement Awards

DIAMONDS IN THE RUFF: HOT UP & COMERS
MUSIC BUSINESS ALTERNATIVES
CLASSIC CHARLIE WATTS ROCK CHART

U.S. $4.95
U.K. £2.95
Canada $5.50

08>
0 09281 01203 0



BRASS KICKERS

THE SOUND VERSATILITY OF LUDWIG

The sound of authority so clear it can actually be felt, is alive and well today. It's from Ludwig, and it's The Brass Tubular Lug Snare Drum.

This vintage snare was originally developed in 1911, and has been refined by the production technology of today. The legendary Tubular Lug Snare Drum design once again provides the resonance and power that the world's best drummers demand. Available in various sizes of Classic maple, bronze, black beauty, brass or satinwood snare drums, Tubular Lug Snares truly have a look and sound like no other.

The power of the past awaits at your authorized Ludwig dealer in the Tubular Lug Snare Drum Series.

LUDWIG SNARE DRUMS. THE BEST SOUNDING DRUMS.

Ludwig

For the Full Color Ludwig Catalog, please send $4 to:
Ludwig, Outfit Catalog, P.O. Box 310, Elkhart, IN 46515-0310
Visit our Web site http://www.ludwig-drums.com

PLAYER'S POINTS™ PROGRAM

PLAY THE HEADS, SAVE THE PACKAGING, GET THE MERCHANDISE.

t's easy. Save your Player's Points from Evans drumhead packages and when you get enough points, trade them in for stylish logo apparel, hats, mugs, etc., or simply send a check or money order and purchase what you like. For more details and a complete Player's Points catalog with an order form to order using your credit card, write to:

Player's Points catalog
J. D'Addario & Company, Inc.
c/o Evans Drumheads, Dept. 200
PO Box 290, Farmingdale, NY 11735 USA
or check our Home Page: http://www.daddario.com
E-Mail: evans@daddario.com

EVANS®
DRUMHEADS

Discraft®, Eastpak®, & Thermos® are registered trademarks.

J. D'Addario & Company, Inc. • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com • Home Page: http://www.daddario.com

contents

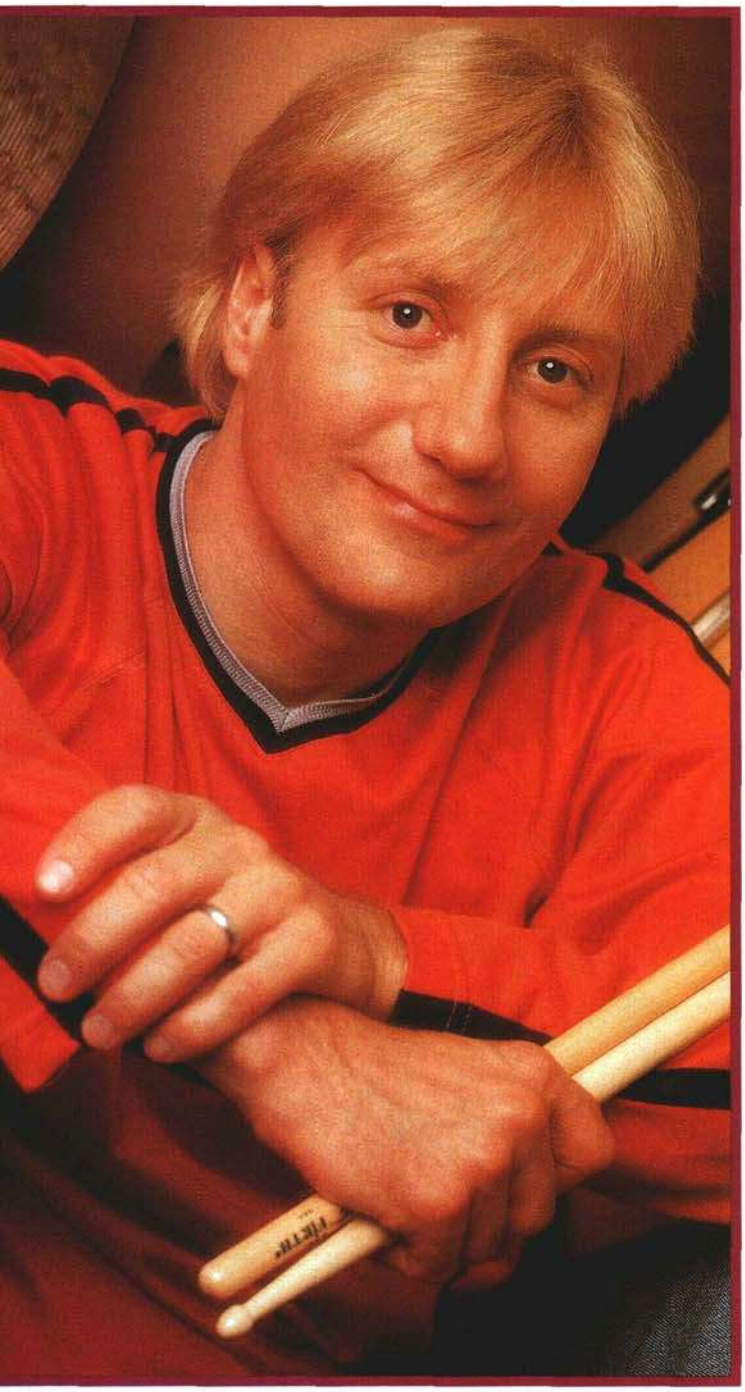


photo by Morrison + Wulffraat

GREGG BISSONETTE

eclec-tic: *adj* 1: selecting what is best in various styles eclec-tic drum-mer: noun 1: Gregg Bissonette, as in < *eclectic drummer Gregg Bissonette* has just released a killer, style-hopping new album, and MD has the scoop.>

by Robyn Flans

62

MARTIN ATKINS

Twenty years after Public Image Ltd.'s groundbreaking album *Metal Box* drew the blueprint for industrial rock, drummer Martin Atkins is still setting standards behind the kit. Learn why noise pioneers like Killing Joke, Ministry, Skinny Puppy, and Nine Inch Nails have all turned to Atkins to get their rhythmic houses in order.

by Ken Micallef

82

DIAMONDS IN THE RUFF

Sometimes, somehow, the mass-popularity radar fails to pick up some *intense* drumming activity. This month we expose the hidden—and awesome—talents of dayinthelife's John Kamoosi, avant-garde firestarter Gregg Bendian, funketeer extraordinaire John Blackwell, and Brutal Truth's grindcore machine, Rich Hoak.

by Matt Peiken

96

INSIDE EVANS

There's a new company on the drumhead scene—and they're forty years old. Read about how D'Addario has rejuvenated Evans, and what that means to *you.*

by Rick Van Horn

116

Volume 22, Number 8

Cover photo Morrison + Wulffraat

education

130 ROCK CHARTS
Charlie Watts: "Brown Sugar"
Transcribed by Vincent DeFrancesco

134 ROCK PERSPECTIVES
Four-Limb Funk Warm-Up
by Jon Belcher

136 RUDIMENTAL SYMPOSIUM
Building Flam Taps
by Chet Doboe

138 TAKING CARE OF BUSINESS
Employment Alternatives In The Music Biz
by Robin Tolleson

152 HEALTH & SCIENCE
"Watch Your Ears" Revisited
by Mark Parsons

156 CONCEPTS
Cryptic Comments
by Ron Hefner

profiles

22 PORTRAITS
Nick D'Virgilio of Spock's Beard
by Mike Haid

150 ON THE MOVE

80
MD GIVEAWAY #1
Win A Trip For Two To Boston
To Attend Zildjian's
American Drummer Achievement Awards

114
MD GIVEAWAY #2
Win A Slingerland Legend Series
Buddy Rich Signature Drumkit,
A Radio King Original Snare Drum,
Or One Of 13 Other Great Prizes!

equipment

40 NEW AND NOTABLE
Frankfurt Music Fair 1998, and more

46 PRODUCT CLOSE-UP
Sonor Jungle Set
by William F. Miller

49 Kit Tools Drumsticks
by Rick Van Horn

54 ELECTRONIC REVIEW
K&K Sound Systems Dyna B 07 Bass Drum Microphone
by Mark Parsons

148 COLLECTORS' CORNER
Ludwig Downbeat Snare Drum
by Harry Cangany

news

14 UPDATE
Peter Erskine, Bruce Cox, Brian Jones of Agents Of Good Roots, Big Wreck's Forrest Williams, and Joey Baron, plus News

164 INDUSTRY HAPPENINGS
In Memoriam: Cozy Powell, Carlos Vega, and Dennis Charles

departments

4 EDITOR'S OVERVIEW

6 READERS' PLATFORM

34 ASK A PRO
Bill Bruford and Bun E. Carlos

36 IT'S QUESTIONABLE

126 CRITIQUE
Steve Houghton and Gregg Bissonette CDs, Louie Bellson book, and more

160 DRUM MARKET
Including Vintage Showcase

168 DRUMKIT OF THE MONTH

Diamonds In The Ruff

Earlier this year, long-time contributing writer Matt Peiken contacted *MD* editor Bill Miller with an idea for a feature story that, to say the least, we were excited about. Matt's concept for the story was to focus on exceptionally talented up & coming drummers who have begun to make a name for themselves, but who have yet to become known to the drumming public. This feature would "introduce" impressive players, irrespective of the style of music they perform. Matt also suggested the title for the piece, a play on words that seemed appropriate: "Diamonds In The Ruff."

With a general approach in mind, Matt and Bill set about the task of selecting drummers who best fit the "Diamonds" concept. It became apparent that there were *many* serious young contenders who could legitimately be considered for this article. So the obvious decision was to make "Diamonds In The Ruff an ongoing series. Be sure to look out for *more* great new talent showcased in future issues of MD.

But for now it is my pleasure to introduce the drummers selected for our premiere "Diamonds" feature. First up is John Kamoosi, a powerful young performer with East Coast thrash band dayinthelife. Kamoosi's over-the-top playing style on the band's recent release caught Matt Peiken's ear, and his creativity and solid technique make him a good choice for this piece.

Next is Gregg Bendian, a true drumset *musician* who is beginning to make a name for himself in avant-garde circles. His recent duet recording with Paul Wertico *(BANG!),* the *Sign Of 4* release featuring guitar great Pat Metheny, and Gregg's work with his own groups in New York clubs like the Knitting Factory reveal a talent who we feel will be an important trailblazer in years to come.

The third drummer we're proud to introduce is John Blackwell, a young man who is having a meteoric career rise, first with Cameo and now with Patty Labelle. John is an exciting player, with chops reminiscent of a young Dennis Chambers. What's even more impressive, though, is that at a young age John clearly understands how and when to display his ample technique.

Finally, we're proud to feature Rich Hoak, drummer with the speed metal band Brutal Truth. Rich's unpredictable style adds a lot of energy to the band's all-over-the-map music. We were also impressed with his excellent hand technique, as well as his unique approach to the kit.

Despite these four drummers' varied approaches, their love of the *craft* of drumming is obvious. Kamoosi, Bendian, Blackwell, and Hoak are the first in what we hope to be many spotlighted up & coming talents. There's a new crop of great drummers coming up, and we want you to know about them.

Ron Spagnardi

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER RONALD SPAGNARDI
ASSOCIATE PUBLISHER ISABEL SPAGNARDI
MANAGING EDITOR RICK VAN HORN
FEATURES EDITOR WILLIAM F. MILLER
ASSOCIATE EDITOR ADAM J. BUDOFSKY
ASSOCIATE EDITOR RICH WATSON
EDITORIAL ASSISTANT SUZANNE BURRING
SENIOR ART DIRECTOR SCOTT G. BIENSTOCK
ART DIRECTOR LORI SPAGNARDI
ASSISTANT ART DIRECTOR TOM P. LYON
ADMINISTRATIVE MANAGER TRACY A. KEARNS
ADVERTISING DIRECTOR BOB BERENSON
ADVERTISING ASSISTANT JOAN C. STICKEL
MARKETING AND PUBLIC RELATIONS DIANA LITTLE
WEB SITE DIRECTOR KEVIN W. KEARNS
OFFICE ASSISTANT ROSLYN MADIA

MODERN DRUMMER ADVISORY BOARD: Herny Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Oatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, John Santos, lid Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl.

CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Matt Peiken, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.,** 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1998 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. E-mail: mdinfo@moderndrummer.com

MODERN DRUMMER ONLINE: www.moderndrummer.com

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

Printed in The United States

SUBSCRIPTIONS: US, Canada, and Mexico $34.97 per year; $56.97, two years. Other international $41.97 per year, $63.97, two years. Single copies $4.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury VT 05753, (800) 381-1288.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 720 Post Road, Scarsdale, NY 10583.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America
National Association Of Music Merchants
American Music Conference
Percussive Arts Society
Music Educators National Conference
National Drum Association
Percussion Marketing Council
Music Magazine Publishers Association

British made
British played
PREMIER
RADIOHEAD
Mansun.
REPUBLICA
PAUL WELLER
ELTON JOHN
IRON MAIDEN
The PRETENDERS
blackgrape
http://www.premier-drums.com
PREMIER PERCUSSION LIMITED Blaby Road, Wigston, Leicestershire, LE18 4DF, UK .

HOW TO REACH US
Correspondence to *MD's Readers' Platform* may be sent by mail:
12 Old Bridge Road,
Cedar Grove, NJ 07009
by fax: (973) **239-7139**
bye-mail: ryh@modemdrummer.com

TRE COOL

I'm sure that by now a deluge of outraged readers have sounded off over Tre Cool's passion for drumicide. I must say my first reaction was that this gorilla shouldn't have a drum deal, he should be a luggage tester for Samsonite! Next I thought it might be interesting to have him do some future product reviews: "The drums sounded great, but when I played them at a moderate volume with a sledge hammer...."

Before this thing gets totally blown out of proportion (like the David Grohl cover or the Tommy Lee ad), let us remember that this is show business. It would be great if younger drummers knew that there are other aspects of Keith Moon's playing worth emulating. However, let us at least give Tre credit for accepting his own limitations. The guy obviously loves to play and has a passion for the instrument. Of course, it would be great if for every set he destroys he would consider donating one (dare I suggest, with his own money) to a school music program or some other worthy group trying to further drumming and music education.

Keep up the good work and controversy, *MD.*

Eric J. Bowen
Austin Texas

I've been a subscriber for a few years now, and I have not been let down by MD once. (I even enjoyed the article on Ginger Fish). However, I was upset to see Tr6 Cool on the cover of the May '98 issue. I realize people have written to *Readers' Platform* before, complaining about how they are sick of hearing *other* people say they are upset with a certain article. But Tre Cool does not seem like the kind of drummer we can really learn from—especially when his story comes immediately following features on Rod Morgenstein and Dave Weckl. Perhaps Philip Cantor was right when he said in the January '98 *Readers' Plaform* that the bar has been lowered to be considered a musician. We can sometimes forget that talent and fame often do not go hand-in-hand.

Conor Nevins
via Internet

I commend Tre Cool on giving what I consider to be one of the funniest interviews your magazine has ever published! No wonder Green Day is connecting so well with its audience. Because too many drummers take themselves so seriously or are so afraid of speaking their minds, interviews can end up being a rehash of everything we've heard before.

Mr. Cool was a breath of fresh air—especially his comments concerning his drums. I howled with laughter at his irreverent comments about DW and Ayotte drums. I know they're nice drums, but let's get real! They're things we *hit* for cryin' out loud, not some pet puppy we have to feed, cuddle, and nurture. I'm particularly impressed with Cool's plans to promote and play his planned *Spitfire* signature kit with Slingerland. His comments on that subject were a very welcome departure from pompous musings of star drummers who live in a world of big-money equipment that thousands of us can't relate to at all. It's no wonder Tre has become a hero to so many young drummers.

No doubt some of your veteran readers will be unimpressed by his youthful brashness. But I'm thirty-eight, I've been playing for twenty-five years, and I'm now a new Tre Cool fan! Bravo *MD,* for such a fun, inspiring, daring article!

John Counsell
via Internet

I appreciate *MD's* continuing tradition of featuring top artists from a variety of styles. I feel, however, that Tre Cool falls desperately short of the normally high standards I've come to expect as a subscriber. I found the feature article interesting, but does a guy who hates lessons and trashes his drums really deserve the prestige given to Carter Beauford and Steve Gadd? It's sad to see really good drummers who few people have heard of displaced by mediocre drummers that everybody's heard of. I thought Pete LaRoca Sims and Ashwin Sood had a lot more to say about our craft. In the future, let's be more careful who gets the cover story, okay?

MrWright42@aol.com
via Internet

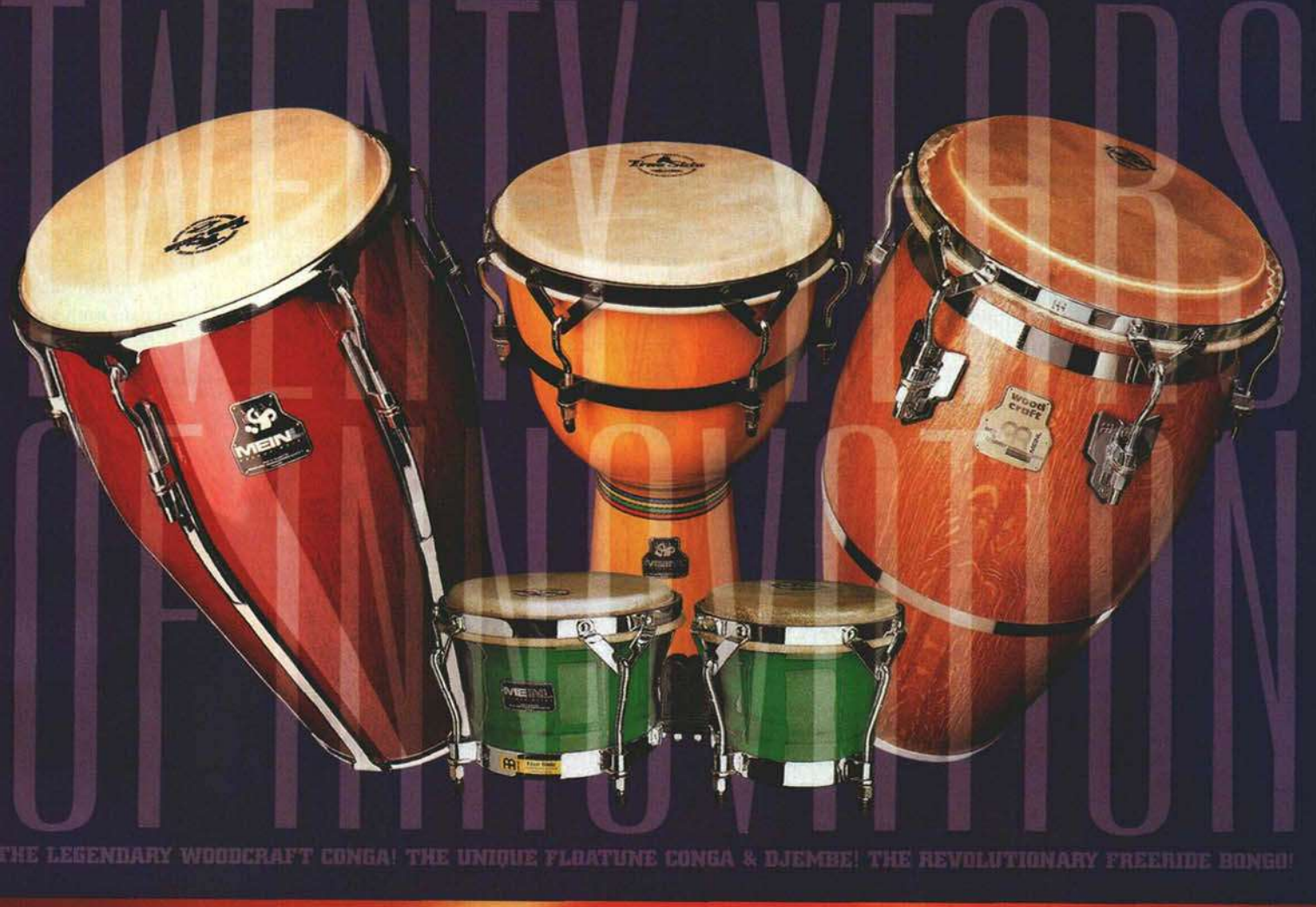
To Tre Cool: First, I don't care for much of Green Day's music, but I can say with confidence that you are a somewhat talented drummer. You are fairly fast with a few good grooves. But you really need to rest that huge ego of yours, son. "We have the power right now to do anything we want.... We're the ones causing trouble, causing the most damage of any other band...signature things that I think nobody else can pull off, really.... We're the best rock band in the world." All of this has a bit of a narcissistic slant to it, don't you think? You also seem to have missed the point of the Who's music. They didn't compose and perform simply as an exercise in "causing trouble, causing s**t," as you so eloquently put it. More importantly, you have totally missed the most important lesson that Moon taught us through his excess. Keep it up, boy, and you won't have very long to wait to be buried in that "Anvil case—with wheels."

Tre, the point of this letter is not to insult you. It is to remind you that you are just a man. Nothing more, nothing less. Don't allow your own warped self-importance bring you down in the eyes of other drummers and your band's fans. You are a drummer. So sit down, shut up, and drum.

Michael Nicolosi
via Internet

Commercial success and endorsement deals have allowed Tre Cool to disregard any sense of personal responsibility. He spits in the faces of his fellow drummers by regularly destroying and abusing kits onstage. Drums are expensive, and less than a handful of people can get them for free.

Consider those who produce the equip-



THE LEGENDARY WOODCRAFT CONGA! THE UNIQUE FLOATUNE CONGA & DJEMBE! THE REVOLUTIONARY FREERIDE BONGO!

GET YOUR MARATHONS NOW!

Marathon 10" & 11" conga-set includes adjustable Steely stands and a set of free Gigbags! Available for only a short time!

1978-1998 20th ANNIVERSARY MEINL PERCUSSION

including free gigbag

Available Colors:
MNT (Natural)
WR (Wine Red)
VSB (Vintage Sunburst)

ALWAYS THE FINER CHOICE...

MEINL
ROLAND MEINL

...SINCE TWENTY YEARS NOW.

ment, as well. Drums and cymbals are someone else's work—their craft. Put someone on the cover who respects drums and the hard work it is to make them.

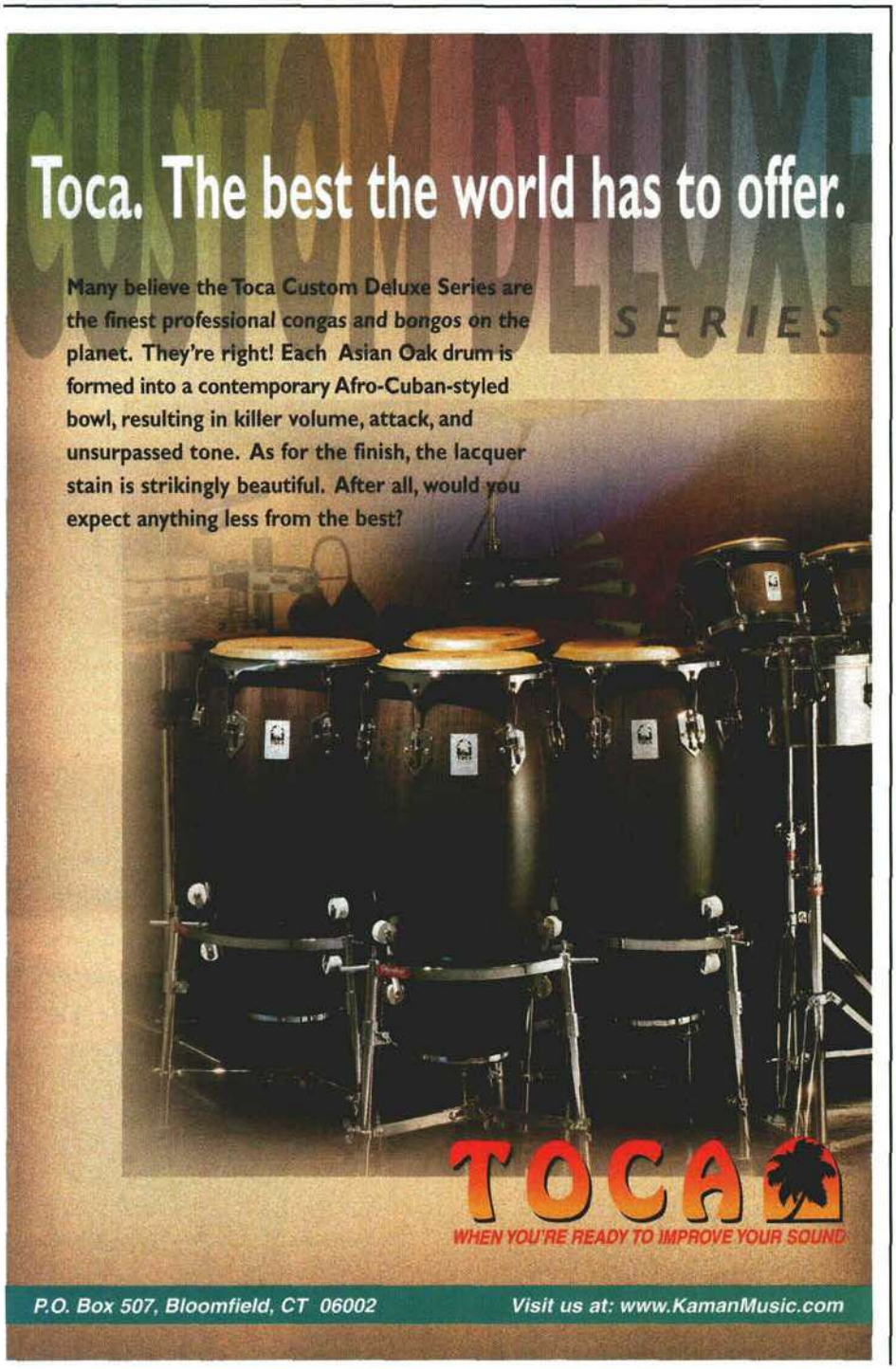
Ben Mann
via Internet

While we at Slingerland love and support Tre Cool in his endeavors, and we fully understand that "This is showbiz," there are a few inaccuracies in his recent interview that must be addressed.

First of all, Tre was supplied with two *Studio King* sets: one for live shows and one for the recording of Green Day's most recent album, *Nimrod* (which, by the way, is excellent). The other drums that Tre has been playing and assaulting on stage are, in fact, from an old stock of Taiwan-made *Artist* series drums that we inherited from the previous owners of the Slingerland name. These drums have nothing to do with the high-quality product that we make in our Nashville plant. They are, in effect, stage props. We produce extremely high-quality, hand-made drumsets that are routinely purchased and endorsed by such fine artists as Mario Calire, Paul Doucette, Todd Roper, and many more. No one here at Slingerland would support or allow *Studio King* drums to be destroyed on stage, regardless of how big a star the perpetrator of that destruction may be.

As a side note to Tre: If you check with your accountant, you'll find you are, in fact, paying for all of those drums.

Patrick Foley
Slingerland Drum Co.
Nashville, TN



TRE Vs. PETE

The May issue of *MD* was a perfect example of the cultural and artistic relativism that has swept this country in recent decades. Tre Cool brags about trashing drum sets "almost overnight" that the average drummer couldn't afford in a lifetime (which is old hat anyway—Keith Moon did it thirty years ago), while Pete Laroca Sims speaks of tuning his drums to longer notes to achieve more continuity between phrases.

Tre advises drummers to practice with AC/DC records because "They're the easiest drum parts ever," while Pete tells of his Stravinsky influence and how it helped him learn about resolution of musical ideas. Tre brags about "just causing trouble, causing s**t" and selling millions of albums, while Pete says he chose to drive a cab and practice law rather than sell out to the commercial bottom line.

Relativists say that there is no "bad" or "good," and that all artistic approaches are equally valid. I would ask all thoughtful drummers to listen to both of these players and see if you can find any support for this theory. Good luck.

Ron Hefner
Ft. Myers, FL

MARCHING PERCUSSION SUPPLEMENT

Wow, the marching section of the May issue was great. My only complaint about it is that I wish it was bigger. I think you need to add a regular marching section to *Modern Drummer,* so you can make the best drumming magazine that much better!

Jason Booze
via Internet

I would like to congratulate all the writers who put together your wonderful feature on marching percussion. As a teen-age

Others have "special" sounds.

But there is only one CCS.®

CCS®...Custom Cymbal Shop.
Endless variety - your search is over.

MEINL
ROLAND MEINL

MADE IN GERMANY

drummer, it gave me much insight on exactly what the marching percussion scene is and how it's organized. I found the "Meet The Marching Instruments" segment extremely helpful and interesting. Thank you, and keep up the good work!

Karsten Krumbiegel
via Internet

DRUMFRAME REBUTTAL

I would like to reply to the letter from Brian Wells in the May '98 issue. I don't think that Mr. Wells is in possession of enough first-hand information to make the kind of blanket assumptions he does. The DrumFrame was designed precisely for people who have never played drums before, in addition to those who have played for any number of years. The design is not such that certain muscles are undeveloped or energy is left untapped; rather the proper muscles can develop more fully, and one's energy is transferred directly to them because the DrumFrame provides a support for the upper body. This lets the body redirect the energy that is usually needed to keep oneself upright (on a standard drum throne) to the limbs instead. The result is more power, more energy, and less fatigue.

Many of the first customers to whom we have sold DrumFrames have histories of back problems. The response has been unanimous that the DrumFrame has allowed them to play five-hour, three-set nights without the typical problems of soreness and stiffness they thought were going to be lifelong side effects of drumming.

We are working on expanding the availability of the DrumFrame to dealers throughout the country. I urge Mr. Wells to seek one out and try one for himself, with an open mind.

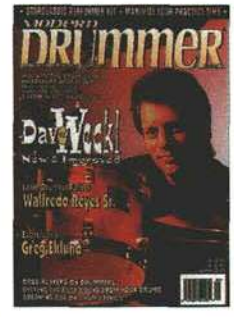
Don Gunn
DrumFrame, LTD
via Internet

THANKS FROM MICHAEL

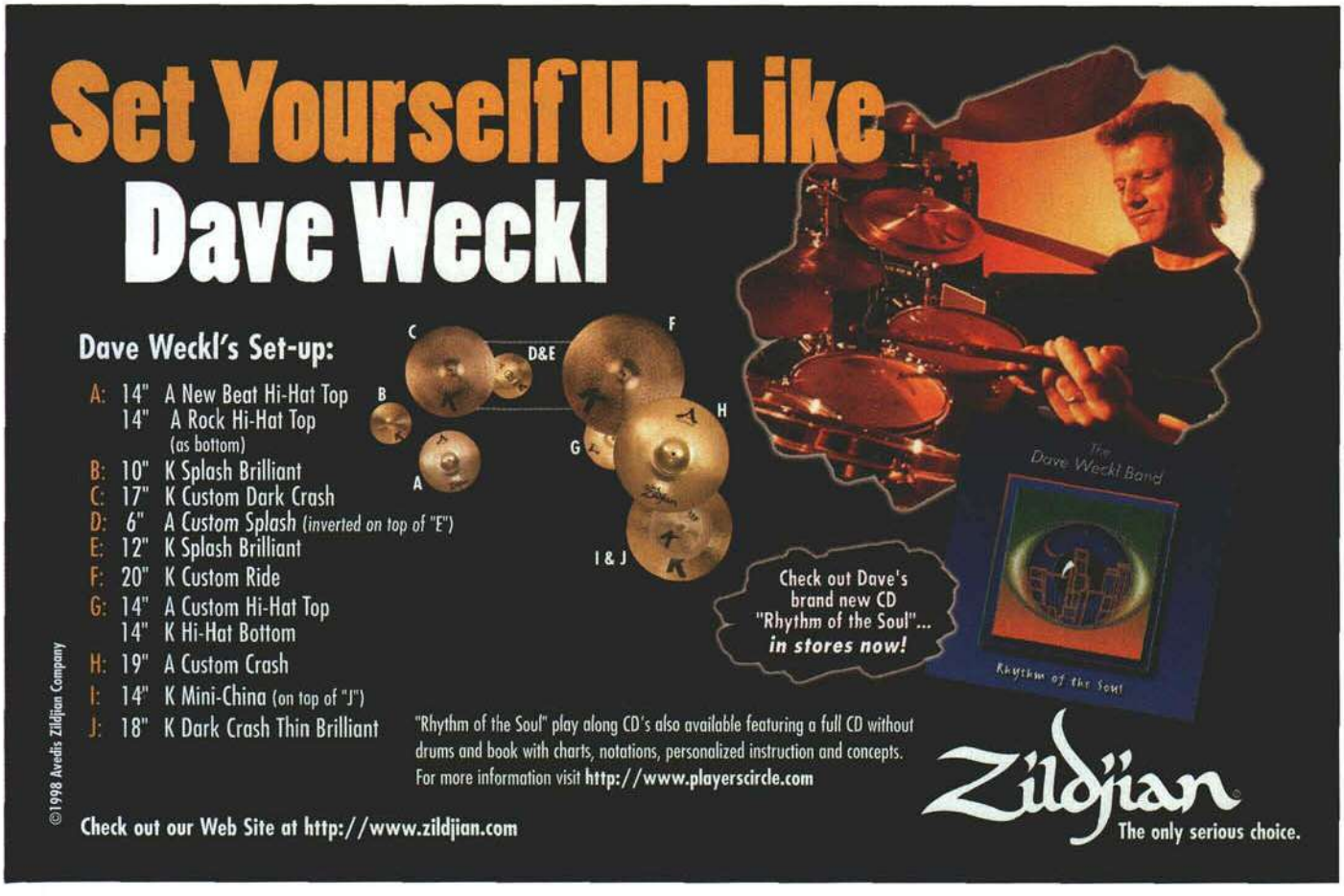
I was on break at a gig with my band when a drumming friend's wife told me I had made it into your *On The Move* department for May of '98. I was very excited and immediately rushed home after the gig to check my mail. Thanks for a great article! You are providing an excellent service to us drummers who are working to become "household names." I also appreciate the community atmosphere you have established through your drum magazine. Your articles, exercises, and even advertisements are very informative and enjoyable. Keep up the good work, and may you continue to experience positive growth.

Michael Akan
via Internet

WALFREDO REYES SR.



Congratulations on publishing such a beautiful article on Walfredo Reyes Sr. I've had the pleasure of working with Walfredo on various occasions, and I can honestly say that besides



The Avedis Zildjian Company presents the

AMERICAN DRUMMERS™ ACHIEVEMENT AWARDS

Honoring Four Living Legends of Music

Louie Bellson **Roy Haynes** **Elvin Jones** **Max Roach**

Hosted by **Bill Cosby**

Featuring Musical Tribute Performances by
Terri Lyne Carrington • Peter Erskine
Steve Gadd • Marvin "Smitty" Smith

Sunday, September 13, 1998
Berklee Performance Center, Boston, MA
Doors Open 7:00 PM

For information, please call 617-747-2261

All proceeds from the event will fund new percussion scholarships in each of the honorees' names at Berklee College of Music.

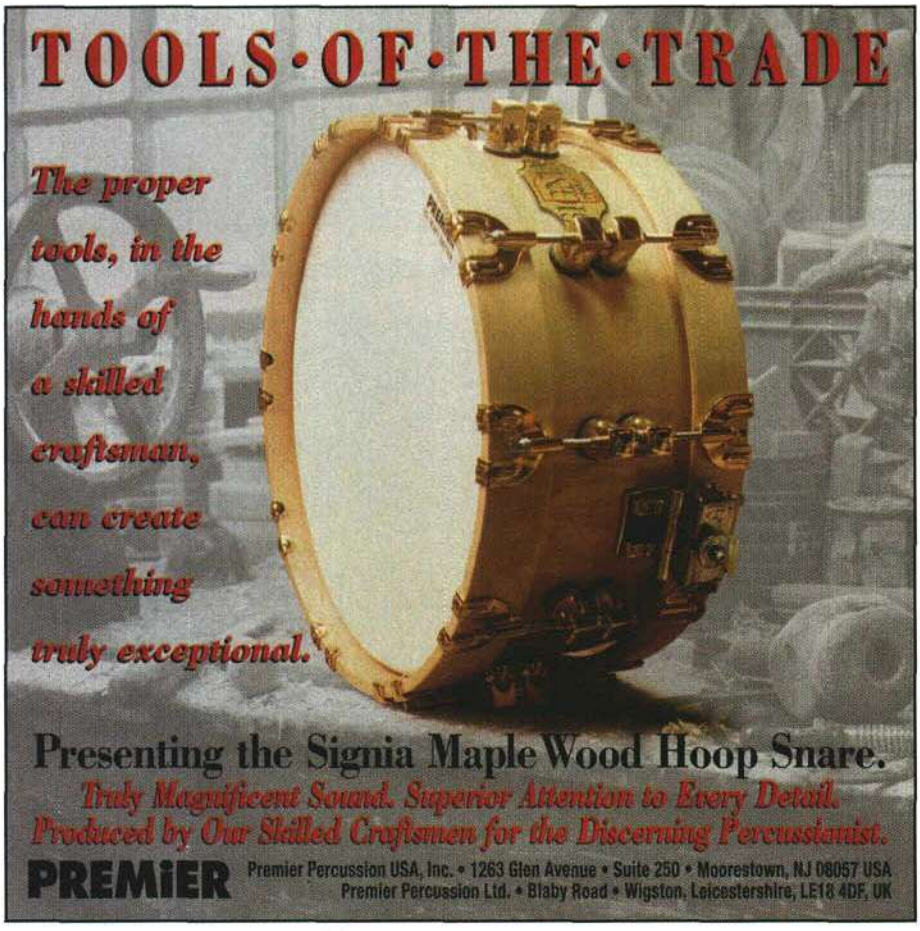
Special Golden Circle Seating available, call 781-237-2277

AMERICAN DRUMMERS ACHIEVEMENT AWARDS

TICKETMASTER®
TOWER RECORDS • FILENE'S
HMV RECORD STORES
(617/508) 931-2000
PURCHASE ONLINE: HTTP://WWW.TICKETMASTER.COM

Zildjian 1623 1998 375TH ANNIVERSARY

©1998 Avedis Zildjian Company



being a great percussionist and drummer, the guy is a "walking encyclopedia," and a person with great social conscience. His humor and level of energy are those of a ten-year-old, and he is one of the most generous people I've ever met. He shares the spotlight with other musicians in the most elegant and unselfish manner. I hope that more drummers get to know the work that Walfredo has done over the years, and that it becomes generally recognized that he has helped immensely to build a positive attitude towards the Latin musician and Latin music in general. Thank you again!

Victor Mendoza
Associate Professor,
Berklee College of Music
Boston, MA

MICHAEL GILES

MD's interview with Michael Giles was something I've been waiting for for a long, long time. The first King Crimson record and Giles' drum sound were the closest sonic representations of painting and art that I had ever heard. Giles' distinctive style helped me weave together other painterly influences—like Mitch Mitchell, Elvin Jones, and Tony Williams—to form my own personal vision of drumming. Thanks for this long-awaited interview.

Gerry Giliberti
via Internet

ARTIST ON TRACK

I want to compliment Mark Griffith on the *Artist On Track* series. He's done an excellent job researching the artists, as well as providing some great observations. Keep up the great work, Mark.

Steve Korn
Seattle, WA

QUESTIONS CONCERNING YOUR SUBSCRIPTION?
CALL TOLL FREE
1•800•551•DRUM
MONDAY THRU FRIDAY
8:30 AM - 4:30 PM CST

RE·MIX ...Like nothing you've ever heard or seen before.

Zach Danziger (Blüth) in his studio

Techno, Jungle, House, Drum 'n' Bass, Trip-Hop...there might be a hundred different styles of the electronic music that's having such an impact on the popular music we listen to today. One constant that defines them all is their electronically created and modified rhythms. And increasingly today, drummers are being called upon to recreate these electronically generated rhythms.

So armed with our famous alloy we set about creating cymbals that could acoustically recreate the heavily processed, sampled cymbal sounds that characterize these new electronic rhythms. To test these cymbals live and in the studio, we enlisted the help of futuristic drummer Zach Danziger. The result was Re-Mix...cymbals for the new Millennium.

- All the characteristics of today's popular heavily processed/sampled cymbal sounds but still retaining a natural acoustic quality.
- A full range with a totally unique new appearance consisting of 12" and 14" Crashes, 12" HiHats and 17" Ride.
- Concentrated, focussed cymbal sounds with maximum attack and few overtones.
- Smaller cymbals with a rich full-bodied sound that still sound big.

We doubt that when Avedis Zildjian enlisted the help of Gene Krupa to develop the first HiHat cymbals, he could ever have foreseen the development of radical new cymbals like Re-Mix...but there again maybe *he* could.

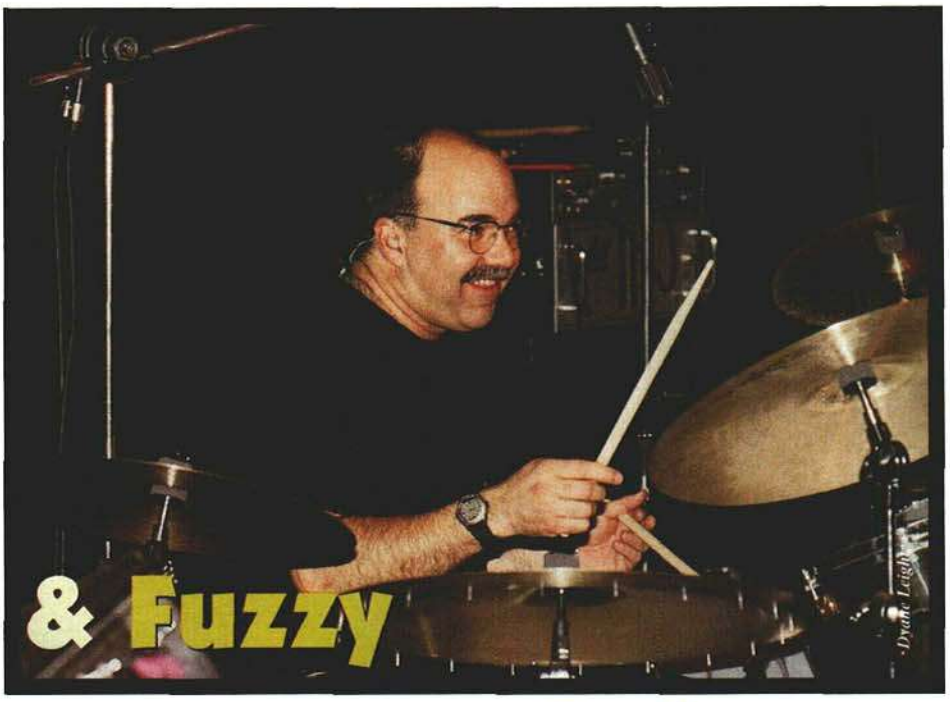
Re-Mix...like nothing you've ever heard or seen before.

Check out our Web Site at: http://www.zildjian.com

Zildjian®
The only serious choice.

© 1998 Avedis Zildjian Company

"*Lava Jazz* is a total swinger. I did the whole thing on the Yamaha *Club Jordan* cocktail kit, which was a real intriguing way to make an album."



Warm & Fuzzy Peter Erskine

At last count, Peter Erskine was playing in four different trios. The one with bassist Palle Danielsson and pianist John Taylor performs primarily in Europe, records for ECM, and has a performance video available through Hal Leonard. Erskine also has an American trio with pianist Alan Pasqua and bassist Dave Carpenter, and he plays in yet another trio called Relativity with woodwinds player Marty Ehrlich and bassist Michael Formanek. Relativity will be releasing their first album on Enja in September. Finally, Erskine leads the Lounge Art Ensemble, which features Carpenter and saxophonist Bob Sheppard, and which has released the album *Lava Jazz* on Erskine's own Fuzzy Music label.

"For *Lava Jazz,* we used the forms of several standard American songs and wrote new melodies for them, which is a jazz tradition," Erskine says. "The thing I like about trios is that there is a higher level of interaction and real-time compositional input, so the drums can take on a more important role than just accompaniment. And a horn trio like the Lounge Art Ensemble, which doesn't have a chordal instrument, really opens up the potential.

"The *Lava Jazz* recording is a total swinger. I did the whole thing on the Yamaha *Club Jordan* cocktail kit, which was a real intriguing way to make an album. I couldn't just rely on patterns that my hands already knew; the instrument demanded that I play very much 'in the moment.' That's why I can listen to it over and over again, because I'm not just playing the same stuff I've played on other recordings."

Erskine says the *Lava Jazz* album has re-energized his commitment to the Fuzzy Music label, which he and his wife started a couple of years ago. "We put out a few albums hoping that the world might beat a little bit of a path to our door, but it didn't quite happen. At one point we ran an ad in a jazz magazine, and we received one order and sixty unsolicited tapes," Erskine says, laughing.

"But I'm really excited about *Lava Jazz* as well as *Behind Closed Doors,* which is a collection of unreleased tracks I've done over the past few years. So we're making more of an effort to get the word out. If you really believe in something, you have to make it happen for yourself. I really believe in these recordings."

Erskine is also happy about his new book, *The Drum Perspective,* coming soon from Hal Leonard. "It's a good distillation of all the things I've been attempting to express regarding the role that the drums play in making music," he says. "Thanks to the generosity of a lot of record companies, the book includes a CD with tracks representing a 'best of my recorded work over the past ten years. Some of the chapters began as articles I wrote for *Modern Drummer* in the late '80s, but everything has been revised, updated, and integrated."

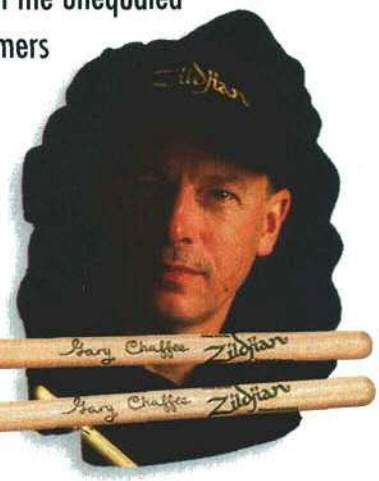
Another project Erskine has been involved with this year is the D'Addario "Superband" with bassist John Patitucci, guitarist John Abercrombie, and saxophonist Bob Mintzer. "D'Addario gave me a list of musicians on their artist roster and asked for some input about putting a band together," Erskine says. "I was really pleased that they were open to the idea of a jazz band."

The group premiered at Winter NAMM and then did a tour of East Coast music stores in February. They anticipate a video and recording later in the year. For up-to-date info of Erskine's activities, visit his Web site at petererskine.com.

Rick Mattingly

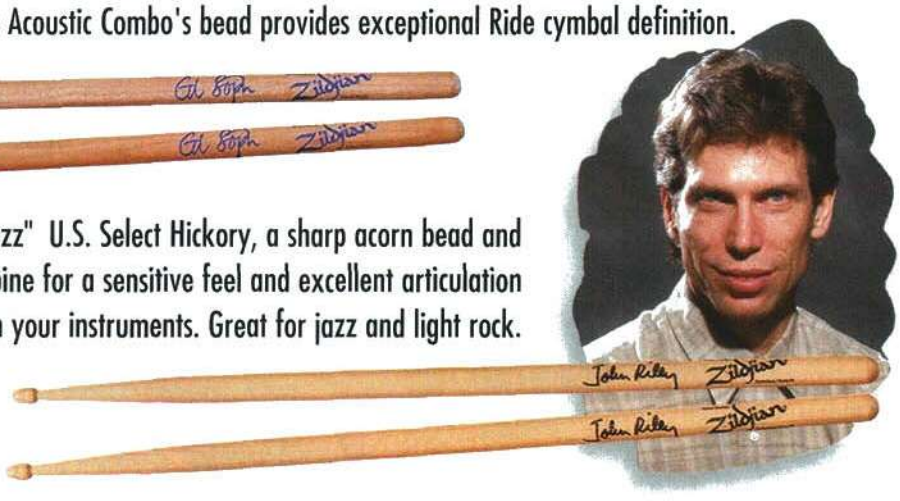
Some can really play. Some can really teach. These guys can do both.

Zildjian Drumsticks and four of today's top percussion educators have pooled their experience to develop four exciting drumsticks that you should know about. It takes years of hard work and dedication to gain the understanding and expertise that these top percussion educators possess. These same elements are required to gain the unequaled understanding and expertise that Zildjian possesses for making the sticks these drummers rely upon. Check out the sticks of those who know.



Gary Chaffee -"Contemporary Jazz" A Hickory wood drumstick featuring a long reach and beefy shaft for aggressive playing. Unique back weighting and a small round bead provide quick response for playing complex patterns.

Ed Soph -"Acoustic Combo" Made from U.S. Select Maple for a lighter, less dense feel. Designed for use with lower volume applications and acoustic work, the Acoustic Combo's bead provides exceptional Ride cymbal definition.



John Riley -"Concert Jazz" U.S. Select Hickory, a sharp acorn bead and balanced taper combine for a sensitive feel and excellent articulation on your instruments. Great for jazz and light rock.

Bob Breithaupt -"Concert General" Constructed from U.S. Select Maple. Fills your hand with stick, but not weight. Excellent for concert snare and practice pad playing, ideal for students.

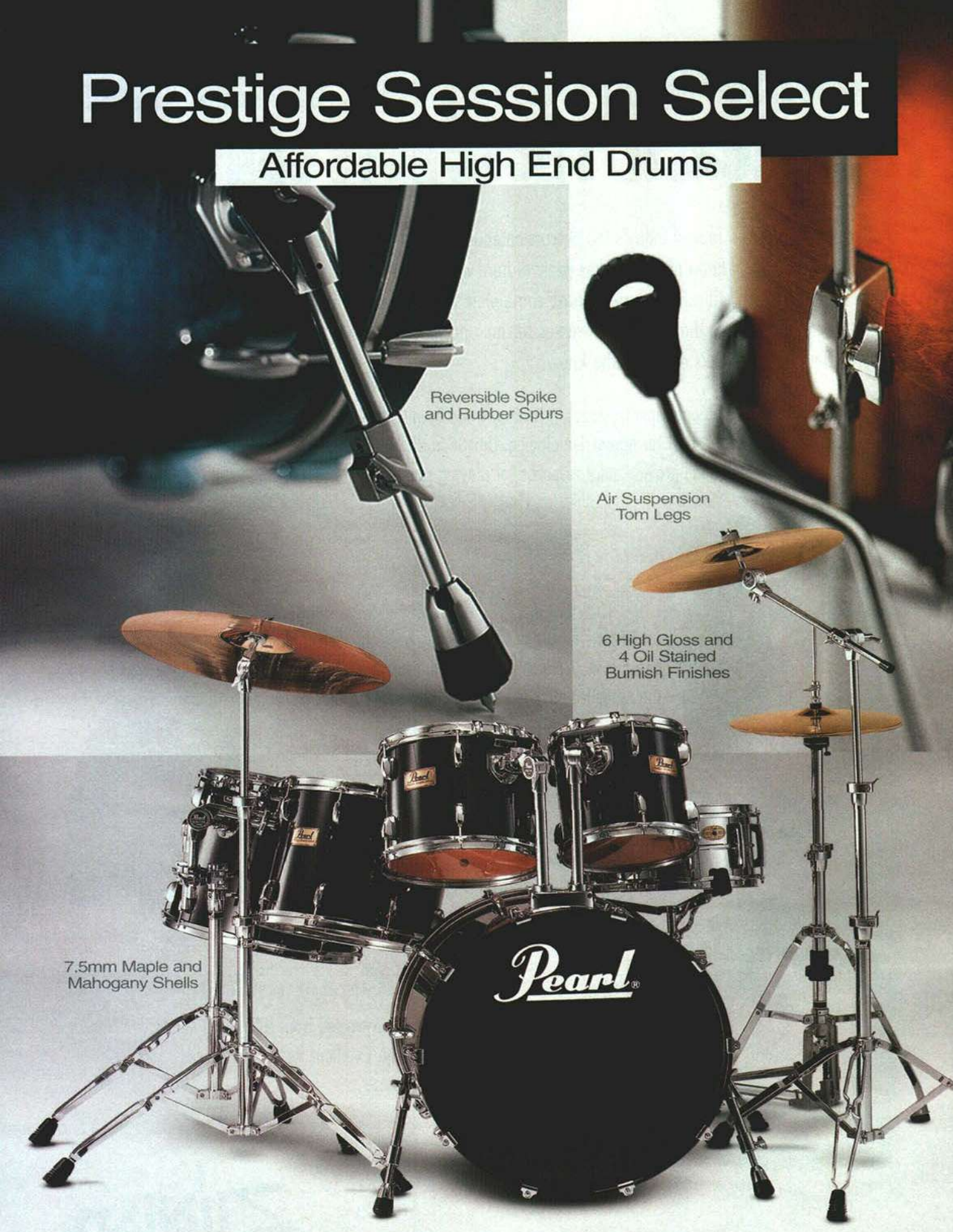
Check out our Web Site at http://www.zildjian.com

Zildjian®
The only serious choice.

©1998 Avedis Zildjian Company

Prestige Session Select

Affordable High End Drums



Prepackaged Kits With 20" and 22" Bass Drums in 4 Basic Set-ups Plus a Wide Component Selection

Low Mass Tension Lugs and Die-Cast Claws with All Key Head Rods
PowerShifter Pedal
Roller Chain Drive Hi-Hat
Sensitone Snare Drum
Our Best Double Braced Cymbal and Boom Stands
Integrated Suspension System Tom Mounts and Uni-Lock Tom Arms
Pearl
Prestige Session
Pearl
www.pearldrum.com

Bruce Cox

Bruce Cox has seen peaks and valleys. These days, the New York drummer is looking for new summits to climb. But don't misunderstand—in the meantime, he's not sitting gazing at the clouds. For one thing, Cox recently penned four tunes on his CD *Stick To It* (Minor Music), and currently he is finishing mixes on an album with jazz collective Quintet X.

Bruce's current plateau has more to do with past accomplishments. He's finding it hard to come down from hanging with the best, knowing that it's time to get something happening with the rest.

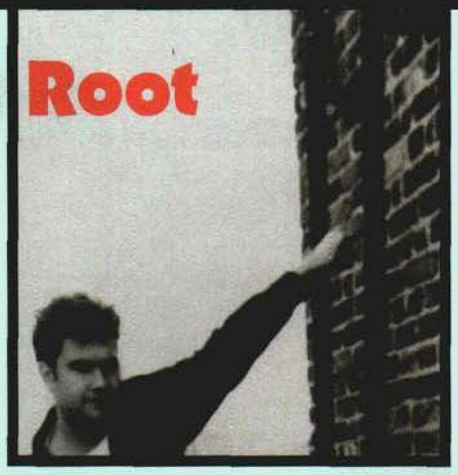
Take the Philadelphia native's first tutor, for example: none other than the late Philly Joe Jones. Bruce remembers, "He had great chops and a flashy style, but at the same time it was more about *feeling*. Philly would always try to get me to find my *own* voice. Why emulate great players—why get an imitation when you can get the real thing?"

His search led him to Sun Ra's door. The regally robed big band leader showed Bruce a thing or two about hoeing your own row: "I dropped out of school and went to his house and played. After that he invited me to do a gig, and it went on from there. At first I thought he was kind of crazy, but I began to realize he had his own direction, *his* own voice."

More recently, Cox toured for a year with another legend, Sonny Rollins: "Sonny goes through lots of drummers. It comes from playing with so many of the masters and trying to get the same feeling. Sometimes we would be trading fours for twenty minutes. You have to dig inside yourself to come up with things to keep it interesting." Bruce says he learned that, "To really see what's going to bring out your fire, you have to struggle with it. The love brings it along. It's a crazy mix of a bunch of things: effort, courage, and belief in yourself."

T. Bruce Wittet

Drums Taking Root
Brian Jones



"I like a lot of interaction between drums and the other instruments," says Brian Jones of Agents Of Good Roots. "That's one thing with our band: The drummer's role is different sometimes. When some groups go to a solo section, the drummer just kind of lays back and provides the background music. Our concept is the drums get in there and spar a little bit, dish it out."

No doubt, Jones' belief in the give & take between instruments speaks to his deep love of jazz. Jones and his bandmates share a wide variety of influences, including rock, jazz, and soul, which all come together for an interesting mix on *One By One* (RCA), the band's major-label debut.

While Jones likes his drums to have a strong voice when the time is right, he is also concerned with playing tastefully. And he is very committed to developing his technique. "One thing I have worked on a lot is independence exercises," he says. "Playing rock drums...to me there's an energy to it; you just kind of go for it when you're playing and try to have some fun, keep the integrity there. I try to keep the beats interesting, change them up. But my technique...! don't know, I'm still practicing my flam paradiddles—they're giving me fits," he adds, sounding genuinely frustrated and humble.

In addition to drumming, Jones also writes songs and sings. He began singing "out of necessity," he says. Agents lead singer Andrew Winn's husky, rough voice is the result of a childhood skiing accident that injured his larynx. To this day, he can't sing a full set. So instead of the band adding an extra singer, Jones volunteered to take lead on a few songs every night. It's clear that this drummer comes from good roots.

Harriet Schwartz

Forrest Williams

Sparking Big Wreck

Big Wreck's Forrest Williams gets a very big sound out of a very simple kit. Playing a beat-up old four-piece, including a 28" bass drum that once belonged to the Boston College marching band, Williams finds both power and subtlety in simplicity. "I try to make the song move along the best I can with groove," he says. "It's finding the most basic beat and then just picking nuances, really concentrating on the subtleties, like ghost notes. I'm really into them and the little things that make a beat move."

Williams and his three bandmates formed Big Wreck in 1992 while attending Berklee College of Music in Boston. All four of the musicians seem heavily rooted in classic rock riffs and grooves, yet the songs off their debut release, *In Memory Of...* (Atlantic), emerge powerful and fresh. The groove may bring on a Zeppelin flashback while the textures say Yes—nonetheless, Big Wreck is clearly a band for the '90s.

While Williams says that Big Wreck's first single, "The Oaf (My Luck Is Wasted)," is one of the "coolest songs he has ever done," the drummer sounds even more enthused about the album's closer. "I really like 'Overemphasizing' because it's really washy, and there's a lot of cymbal work and ghost notes on the snare."

While Williams brings extensive technical knowledge to each gig, he also offers endless enthusiasm. "I definitely add energy to the show," he says. "If sometimes the other guys aren't into it, I almost always am. I love it. I love playing drums, I love the songs we're playing. So I'll throw in an extra crash on the cymbals and they'll turn around and look at me like 'that was cool and silly,' and it gets everyone going. It adds a spark to the show."

Harriet Schwartz

News

• **John Riley** has been working around New York both with the Vanguard Jazz Orchestra and the Mike Stern Trio, and will be touring Europe and Africa this summer with the VJO. Between tours John will be performing workshops at Youngstown State University (Ohio), June 21-26; William Paterson University (New Jersey), July 27-August 1; and KOSA (Johnson State University, Vermont), August 3-8.

• **Levon Helm** and **Randy Ciarlante** of the Band have been keeping busy lately. Both are on new releases by Levon Helm & the Crowmatix and Tom Pacheco; Ciarlante appears on Boris Grebenshikov's *Lilith* and the Honky Tonk Gurus' *Bigfoot* CDs; while the senior Band drummer toured with Steven Seagal (following an appearance in Seagal's latest film, *Fire Down Below)* and recently opened The Levon Helm Classic American Cafe in New Orleans.

• **Andy Kravitz** has done a number of sessions lately, including tracks for new releases by Largo, Lisa Hall, Imogen Heap, Greg Garing, Davey Spillane & Sinead O'Conner, Amanda Marshall, Bijou Phillips, and Simon Townshend.

• Ovation, the new cable arts network, recently ran the **Chico Hamilton** documentary film, *Dancing To A Different Drummer.* Chico and his group Euphoria also performed to a sold-out audience on the Jazz At Woodstock series, and did their first tour of Greece.

• **Robert Treherne** is on Nick Lowe's new release, *Dig My Mood.*

• **Bobby Ward** is on Salim Washington & RBA's *Love In Exile.*

• **Shane Evans** is on Collective Soul's fourth offering, *Dosage,* due out in August.

• **Henry Stinson** co-produced and played on Kieran Kane's *Six Months, No Sun* album.

• **Kevin Valentine** is on ex-Rainbow vocalist Graham Bonnet's new one, *Underground.*

Way Down Home

Joey Baron

Country jazz? Hee-haw R&B? The latest trend among aging jazz honchos like Pat Metheny, Bill Frisell, and Marc Johnson is to deeply immerse oneself in what you might call heartland-country-jazz. Metheny has long explored a unique brand of sentimental prairie plucking, using strummed acoustic guitars and simmering cymbals to create a high-plains, high-flying mood. Bill Frisell went stone southbound with his album *Nashville* (featuring Jim Keltner). And Marc Johnson turns all barefoot and grinning on *The Sound Of Summer Running,* which features the musicians mentioned above plus the focus of this particular tale, Joey Baron.

Baron, a former *MD* cover boy best known for his dexterous avant-garde drumming with John Zorn and Frisell, straight-ahead with late vocalist Carmen McRae, and his own uniquely thrilling trio, Barondown, is no doubt the oddest entry to the elite club of jazz maestros looking for a tear in their beer. "For me," says Baron, "it's just a return to the music I grew up with in Richmond, Virginia. There is nothing premeditated about it."

Down Home, Baron's latest record on Intuition, is, to be fair, not a country record. But it does draw from the same south-of-the-Mason-Dixon-line approach. With saxophonist Arthur Blythe, bassist Ron Carter, and guitarist Bill Frisell, Baron abandons his Knitting Factory explosions for some New Orleans home-brewed funk. "This was *such* a great chance for me to play with musicians I really admire. They were all really into it. Everyone was so giving of their energies."

Much of *Down Home* is like coasting down a boulevard surrounded by big palms on a summer day: The air is hot, the mood is laid-back, and the sonic experiments are few. It's a feel-good kinda thang. But how does Baron reply to the notion that *Down Home* is simply his vehicle for commercial acceptance? "That's great!" he laughs. "It's cool if they think that. I hope they go out and buy the record."

Ken Micallef

The Power of

Your Best Choice of Original, Relevant and Exciting

Manhattan Ride

Definitely smoky stick sound simmers within the hot wash of trashy, traditional tone of this thin cymbal with a soft buttery feel. That great sound of the 50's, 60's and early 70's lives. **20", 22"**

EVELYN GLENNIE'S GARBAGE

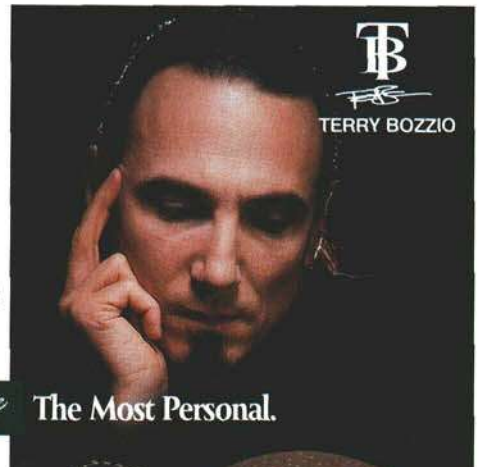
The Signature splash and crash sound of the world's leading solo percussionist is melodically raspy. **10", 12", 16"**

CALHOUN
SABIAN
SABIAN
SABIA

SABIAN Innovation

New Sounds.

Jack DeJohnette
Mini-Bell Ride
Simmering, semi-dry hot tone with musically definite stick response is Jack's latest Encore addition. **22"**



Signature The Most Personal.

Terry Bozzio
RADIA

With models that are melodic, metallic and musical… the most intense and interesting selection of cymbals and sounds ever.

RADIA Cup Chimes
Small raw-bell, flat-flange discs respond with mystic, melodic voicings. **7", 8", 9"**

RADIA Crash
Quick, semi-dry response is impactful and penetrating, punchy and pure. **16", 18"**

RADIA Chinese
Potent white-noise bite powers raw, aggressive attack for a great new effect. **18", 20"**

David Garibaldi's Jam Master

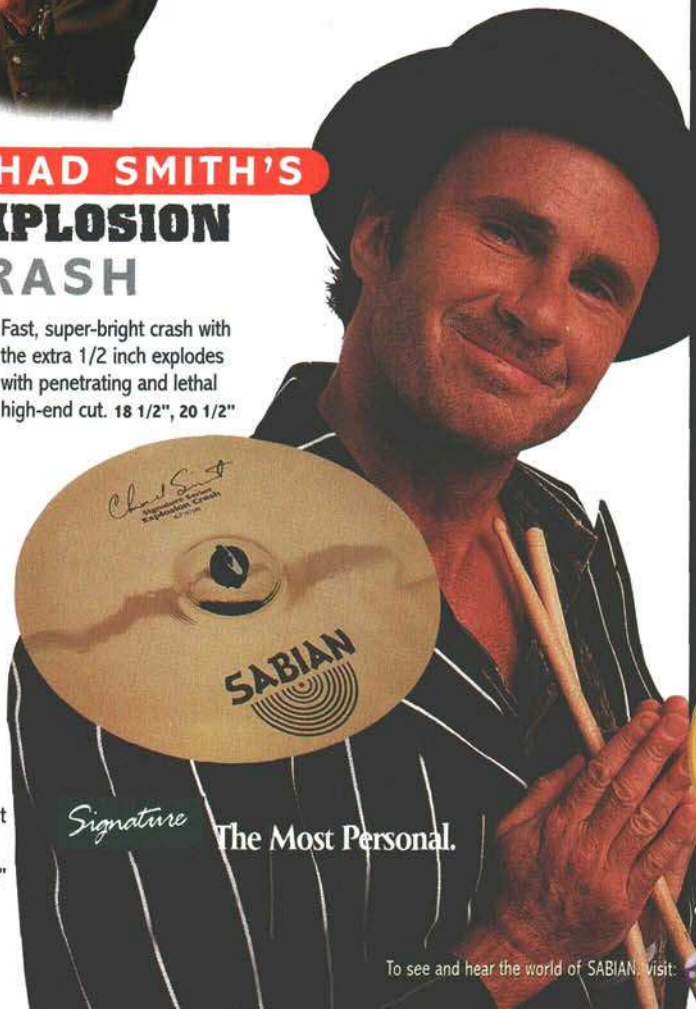
Raw Hand Hammered topside and lathed bottom add up to stick articulation with semi-dry tonal shimmer.

David Garibaldi Jam Master Ride
Definitely funky solid bell and stroke-defining ride area cut with warm clarity. **22"**

David Garibaldi Jam Master Crash Ride
Quick crash and full-tone ride combine in punchy dual-purpose model. **18"**

CHAD SMITH'S EXPLOSION CRASH

Fast, super-bright crash with the extra 1/2 inch explodes with penetrating and lethal high-end cut. **18 1/2", 20 1/2"**



Signature The Most Personal.

Hand Hammered The Most Musical.
Signature The Most Personal.
AAX The Most Control.
AA The Most Energy.
PRO The Most Cut.
B8 PRO The Best Value.
B8 The Best Start.

SABIAN

PRO The Most Cut.

PRO Rock Hats
Loud, clean and cutting, with crisp responses at all volumes. **14"**

PRO Rock Crash
Fast, bright, powerful and punchy, a perfect high-volume crash. **16", 18"**

PRO Rock Ride
Bright, clear and direct with dominant stick response on bell and bow. **20", 22"**

To see and hear the world of SABIAN, visit: ONLINE www.sabian.com

NICK D'VIRGILIO

OF SPOCK'S BEARD

FROM BOTH SIDES NOW

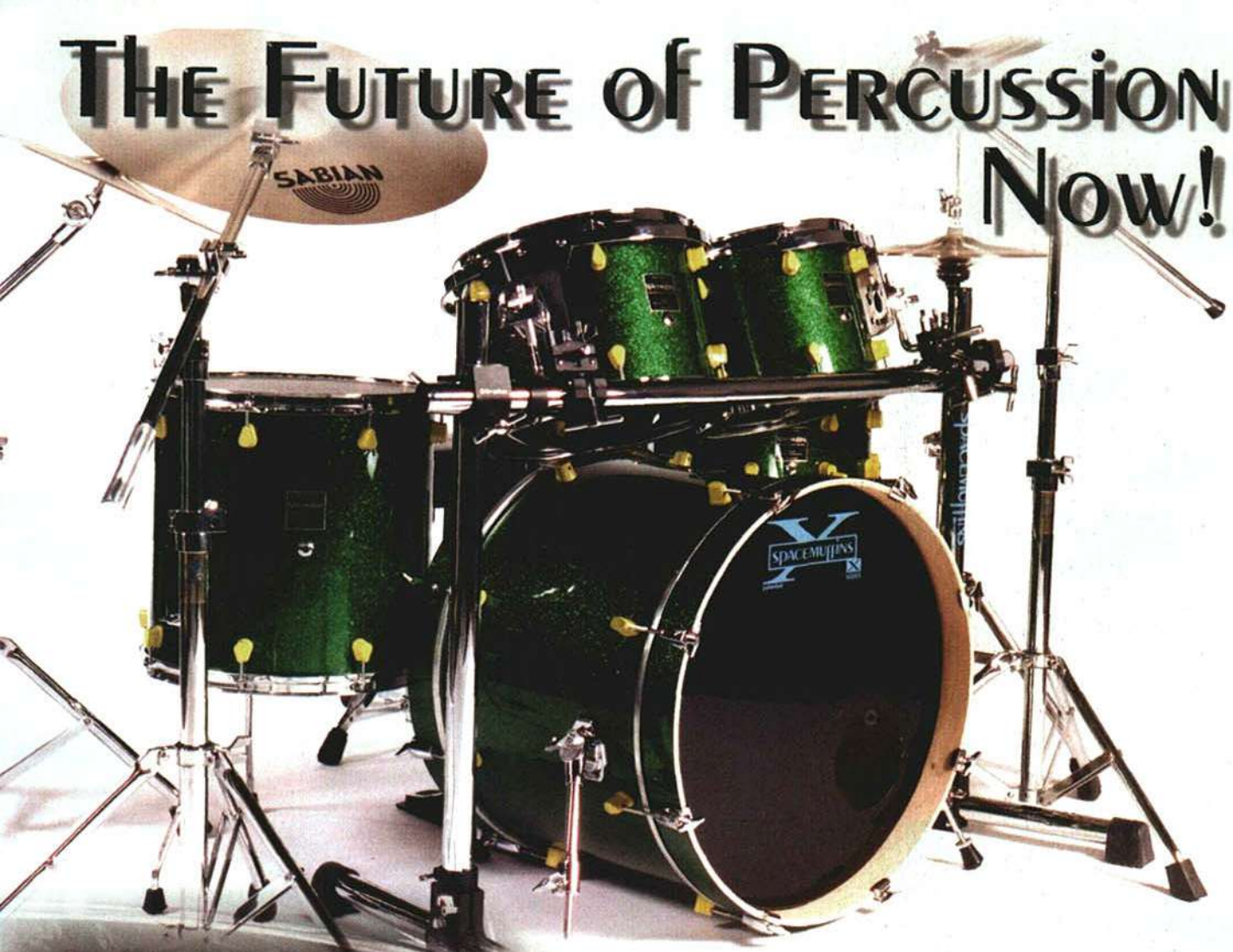
Nick D'Virgilio has followed his heart Musically, and it has led him down several interesting paths. As the driving force behind one of progressive rock's most talked-about groups, Spock's Beard, Nick has a Drumming style that is solid yet advetur-ous. The music of Spock's Beard is often very involved and demand-ing for the drummer. At other times, however, their material is straight forward Pop/Rock requiring a heavy backeat with lots of spirit. Nick is able to capture all of these nuances as a result of his years of playing in all types of musical situations.

Besides his gig with Spock's Beard, Nick's rock-solid time and soulful touch have earned him the chair as the current drummer for the English pop group Tears For Fears.. And he recently took advantage of a golden opportunity to audition for Genesis when Phil Collins stepped down. Nick ended up recording several tracks for their most recent release.

Not one to stay idle for even a moment, Nick has also recently recorded with PeterGabriel.along with doing sessions for such notables as Manhattan Transfer and Sheryl Crow. And in his spare time...

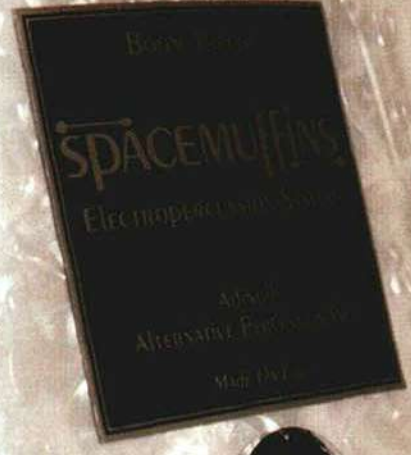
by Mike Haid

The Future of Percussion Now!



Spacemuffins X-Series by Boom Theory

The world's only All Maple Acoustic Kit with Integrated Digital Triggering.
Real World innovations.
Solid Billet Aluminum lugs.
Visual Reference Tuning System (V.R.T.S.*).
Hand shaped bearing edges that enhance micing performance.
Serious tools for Creative Drummers.
Make your mark! Stop Marking time!
There's a million sounds out there!
Play them all on Spacemuffins!



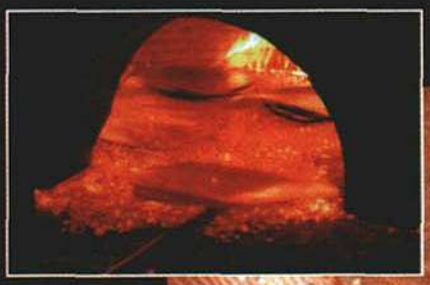
V.R.T.S.

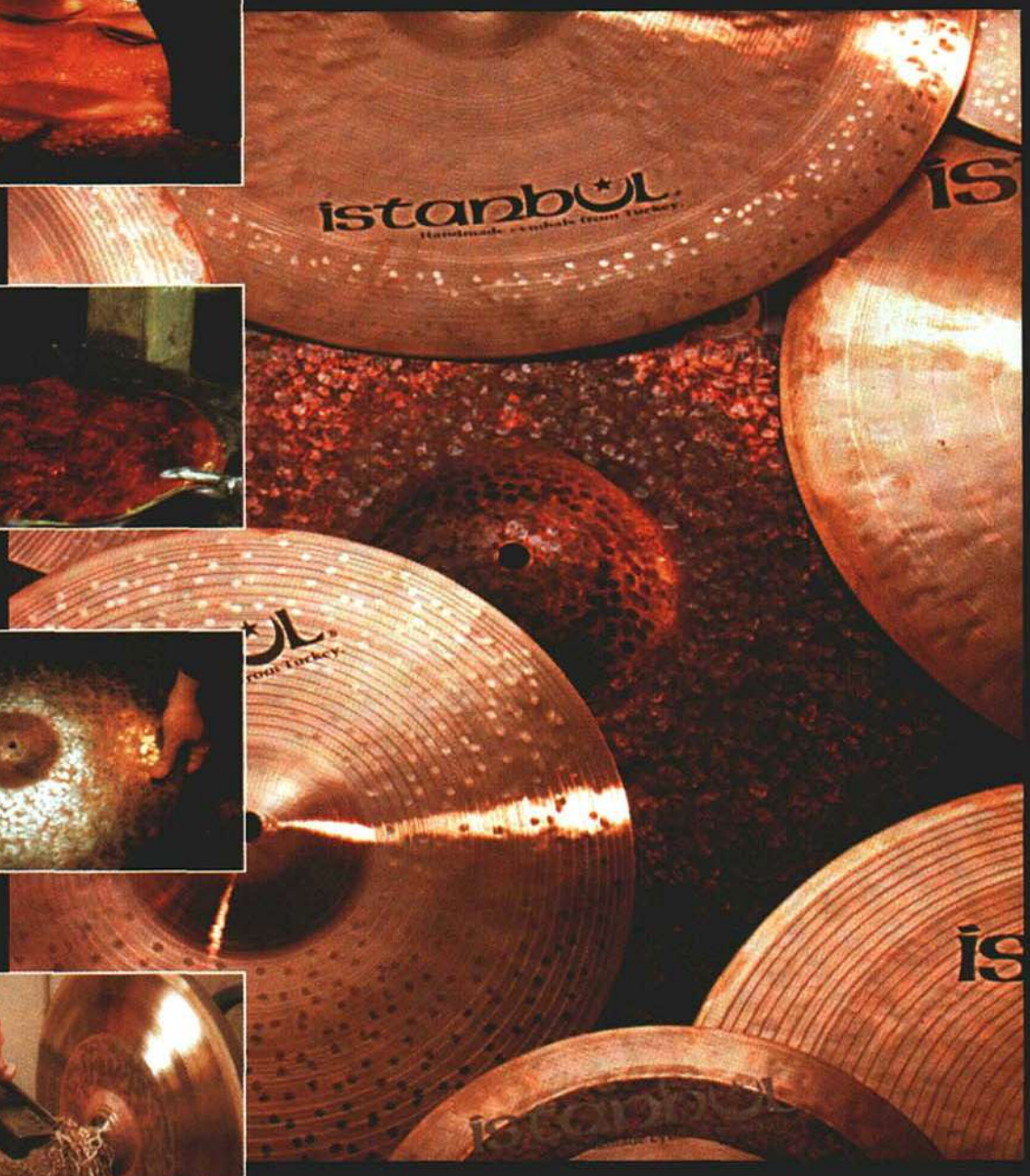
Boom Theory, 1321 Aloha Street, Seattle, WA 98109 1-888-622-2312 / (206) 624-2570 FAX
WWW http://www.BoomTheory.com EMail info@BoomTheory.com

98, Boom Theory, Spacemuffins, X-Series, V.R.T.S. and logos are trademarks of Adinolfi Alternative Percussion, Inc. Boom Theory is a division of Adinolfi Alternative Percussion, Inc. *V.R.T.S. is a part of the Boom Theory TBMPA

istanbul

Handmade Cymbals from Turkey





Legends Aren't Made Overnight.....

The art of handcrafting cymbals in Turkey dates back over 400 years. We have refined techniques passed down through the centuries to create the ultimate handmade cymbal...Istanbul. Each step in our process is completely "hands-on," from the pouring of our exclusive casting formula to the hammering and lathing of cast raw slabs. Our "machines" are benches, anvils and hammers, our labor is blood and sweat and our mission is to make the most musical cymbals in the world. We make our legends one at a time...

Davitt & Hanser - 4940 Delhi Pike, Cincinnati, OH 45238 Fax (513)347-2298

Daito USA - 155 National Place, Unit 145, Longwood, FL 32750 Fax (407)339-8883

MH: How did Spock's Beard come about?
ND: I met Neal Morse, the lead vocalist and songwriter for the band, at a jam session at the Universal Bar & Grill in the San Fernando Valley. He said that he had written some progressive rock tunes and was looking for some players to put a band together. As we talked, we realized that we shared a lot of the same influences, like early Yes and Genesis. He gave me a tape to listen to—which was basically a demo of our first record. All the arrangements we recorded are pretty much the same as they were on that demo. He must have spent hours programming those twenty-five-minute-long tunes on drum machines.

We didn't actually record the first album until about three years after the band was together. We almost disbanded several times, because the prog scene seemed to be dying out for a while. Then, Neal's brother Alan, who is our guitarist, put up the money to record the first record. A guy by the name of Greg Walker got it out for us, and from there it just took off. We really recorded the album for fun because it was something we all enjoyed. I think we spent a total of five thousand dollars to record it.

MH: Each of the three Spock releases has really evolved musically.

ND: That's all Neal. He does all the writing. He is also very much a pop writer. He lives in Nashville, and he has written some country tunes that will make you cry. This is where Spock gets most of its pop sound and sensibility. I *like* the fact that we have lots of melodic material, and that it's not all outside, chops kind of stuff. That's what made me fall in love with the band. From the very beginning there were melodies and lyrics that you could sing along to. It wasn't just musicianship.

MH: Which tunes on the new release do you feel best represent your drumming?

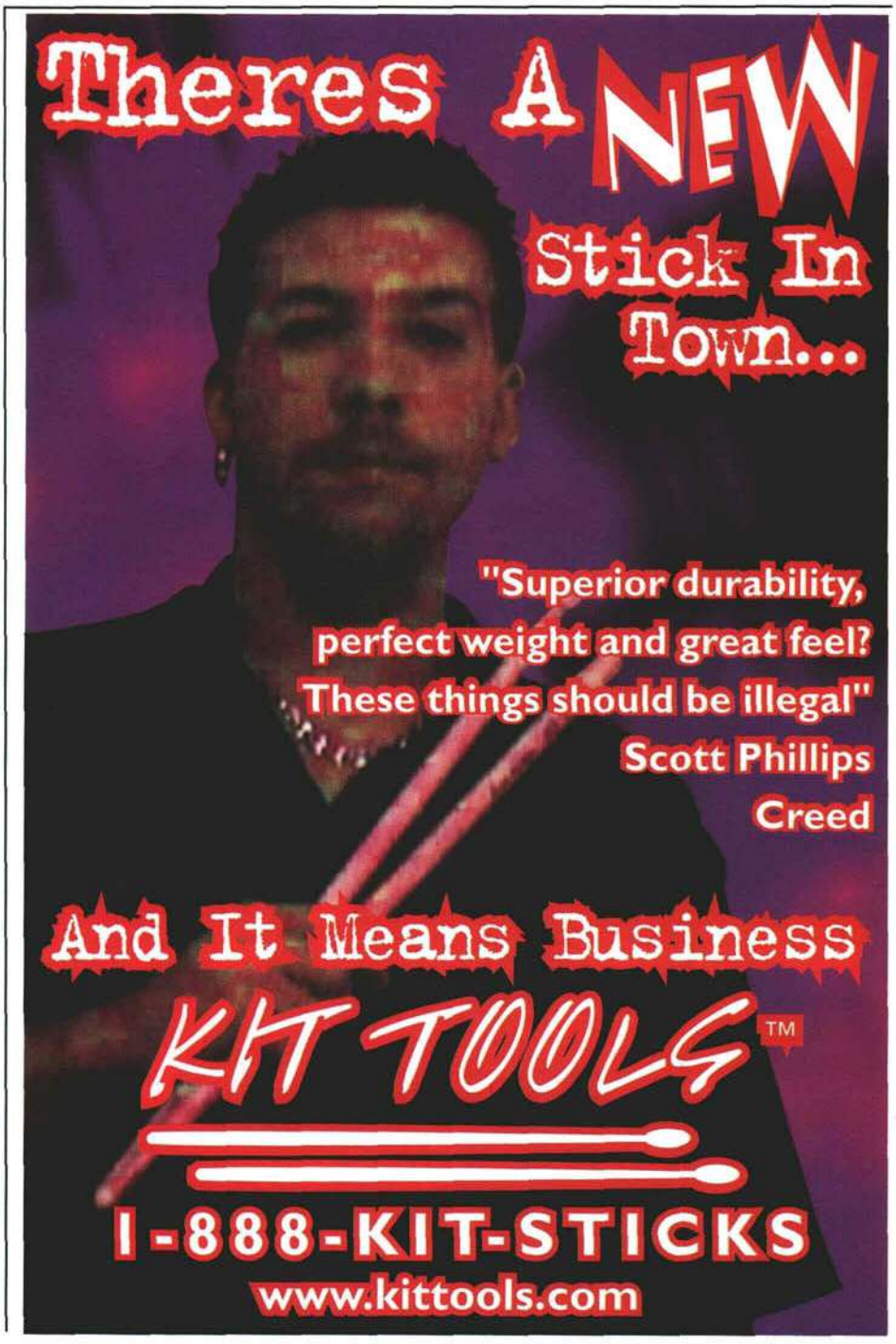
ND: "The Mouth Of Madness" is a really good drumming tune. It's fairly straightforward until the middle section, when I get to do some two-bar solo spots. I also do this really cool kind of "Lenny White" section that's real fast and furious. Then there's "Harm's Way," which is one of my favorite Spock tunes. What's great about that tune is that it's got a great "prog" vibe to it until midway through the song. Then it falls into this really sexy kind of groove that's just a good, solid 2 and 4 feel. I like to play very aggressive and groove-oriented parts like that as often as I can.

MH: You and your bandmates do a lot of session work with other artists. Does that take priority over Spock?

ND: We would love nothing more than for Spock to be our main focus. Unfortunately Spock is not paying our mortgages at the moment. We are actually making a *little* money with the band, which is great considering we never expected things to go this far. But Neal and Dave [Meros], our bassist, tour with Eric Burdon and the Animals. Ryo Okumoto, our keyboardist, plays with Peabo Bryson, Aretha Franklin, and Roberta Flack. And Alan is the president of an electronics company in California.

MH: You've kept pretty busy yourself. For example, you've done tracks for Manhattan Transfer and Sheryl Crow.

ND: Well, indirectly. Those were gigs I had gotten through producer Kevin Gilbert, and on which I never really met the artist. I just performed the tracks. We did a remake of the Steve Miller tune "The Joker" for a movie soundtrack, which Sheryl sang on.



MH: Had you worked with Kevin Gilbert quite a bit?

ND: Yes. I'd talked him into mastering our first release, *The Light.* He enjoyed the music a lot, so he agreed to mix our next record, which was *Beware Of Darkness.* Unfortunately, he passed away suddenly, and only got to mix the first half of the album.

But prior to that, lots of things happened for me through Kevin. For instance, we put together a group called Caviar. I actually played bass in that band. The drummer was Brian McCloud, who played for Kevin's group Toy Matinee, and who also played with Kevin on Sheryl Crow's records. Shortly after we put the Caviar project together, Brian went on tour with Tears For Fears, and then recorded with them. When it was time for their next tour, Brian decided not to do it, and he recommended me. So I toured with Tears For Fears for all of 1996, and last October I began working on their new record, which hasn't been released yet. So at this point I am also the drummer for Tears For Fears.

MH: That's quite a departure from the "prog rock" of Spock's Beard.

ND: It's a great gig! I was a huge fan of Tears For Fears, and I feel very fortunate to have gotten the gig. In terms of drumming, you're right: I get to play a lot more drums in Spock's Beard. My playing with Tears For Fears is much more controlled. At least 70% of the show is played to a click track, and they want it to sound like the record—which I don't mind at all, because the music is so strong. I also get to sing background parts, and the sound on stage is so big that it really makes it fun to just groove.

MH: Do you tune your drums differently for your various musical situations, or does that happen more at the request of the producer?

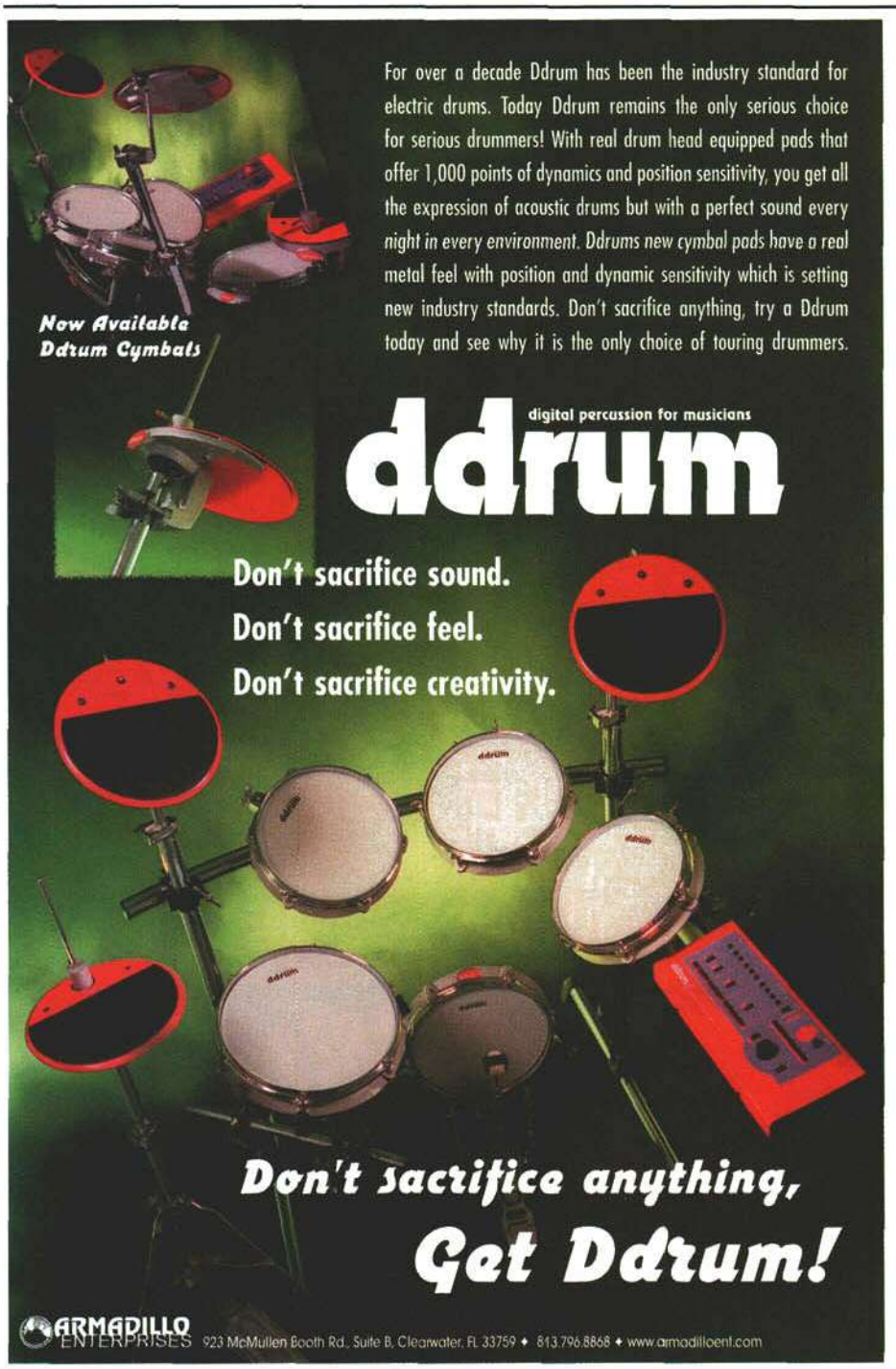
ND: That usually will happen more at the request of the producer. I tune my drums by ear and not pitch. I tune them by trial and error until they sound their best to my ears. I've used the same kit for quit a while, and I know what tuning sounds best for each drum. With Tears For Tears I use a five-piece kit with one rack tom and two floor toms. In Spock's Beard I use three rack toms and two floors. Generally I like to tune my drums as low as possible—without making them sound dead—to get as big a sound as possible.

MH: There are some *very* big drum sounds on the Spock's Beard material, especially on *Beware Of Darkness.*

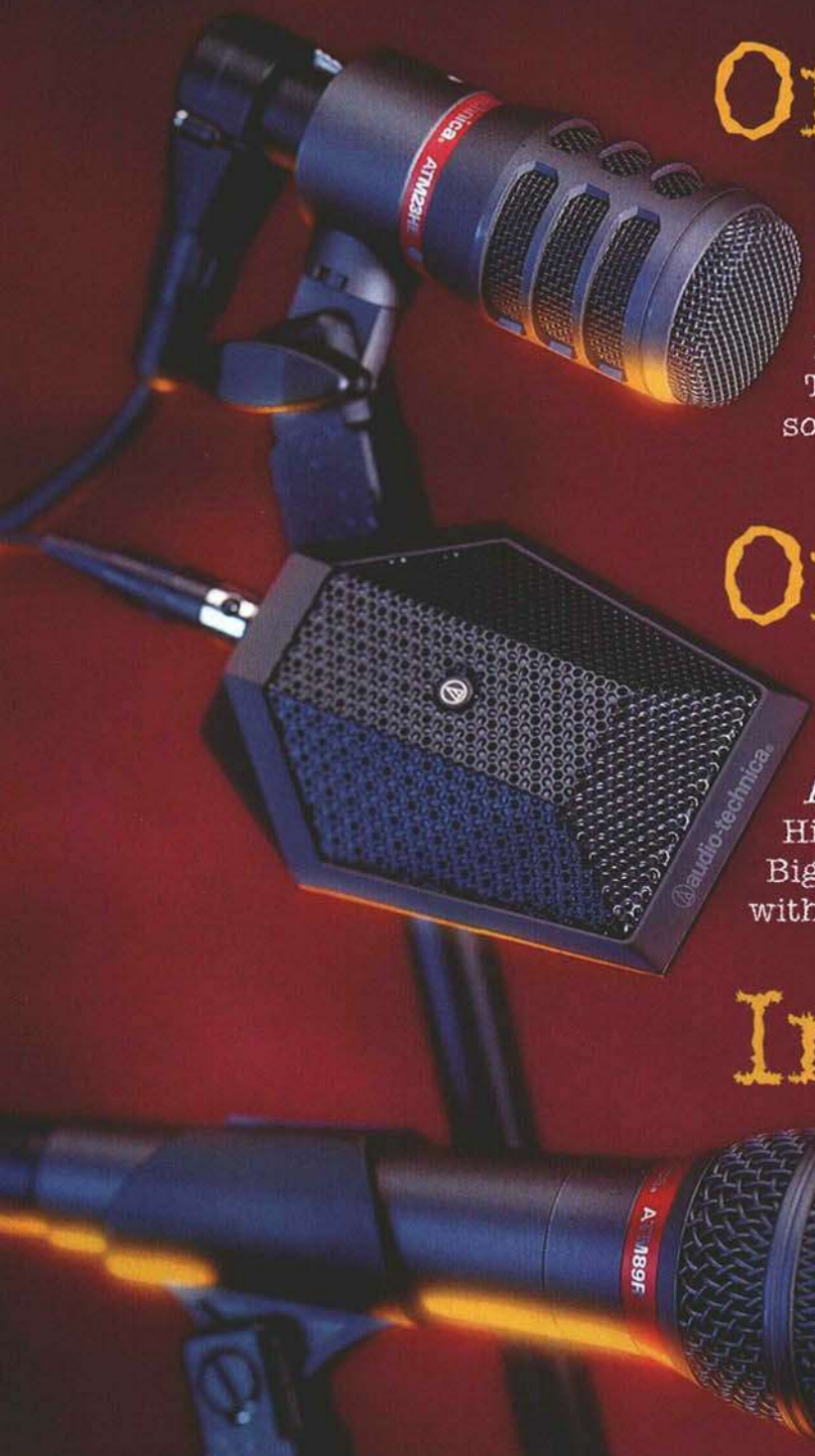
ND: That's my favorite recording of ours. The three songs that Kevin Gilbert mixed—"Thought," "Time Has Come," and "Walking On The Wind"—are so powerful and are recorded so well that they just jump right out of the speakers at you.

MH: With Spock, you use a lot of syncopated grooves, in the styles of Bruford and Garibaldi. On "The Doorway," from *Beware Of Darkness,* you do a Steve Gadd kind of funk groove, with ghost notes between the hi-hat and snare. Then it shifts into a heavy Bonham feel. Do you work on any groove exercises?

ND: Not really. Most of how I learned to play was through listening. I started playing drums when I was three years old, but I didn't take my first drum lesson until I was eighteen. And even though I've done quite a bit of studying over the years, I still learn



Three new Artist Series mics from A-T!



On the Snare

ATM23HE
Hi-ENERGY dynamic mic.
This ultimate snare mic also sounds great on toms.

On the Kick

ATM87R
High SPL condenser mic.
Big fat kickdrum sound with plenty of snap.

In your Face

ATM89R
Condenser vocal mic.
If you don't sound good on this mic, you don't sound good.

and On the Road

with these FOH engineers:
Paul Dalen for *Fiona Apple*
Tim Durfey for *The Wallflowers*
Russell Fischer for *Veruca Salt*
Brad Madix for *Queensrÿche*
Alan Miller for *Bruce Hornsby*

audio-technica®

Audio-Technica U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224
Tel: 330/686-2600 Fax: 330/686-0719 E-mail: pro@atus.com
Audio-Technica Limited, Old Lane, Leeds LS11 8AG England
Tel: 0113 277 1441 Fax: 0113 270 4836 E-mail: sales@audio-technica.co.uk

more by listening to other drummers play. I've played in every different kind of situation you could possibly imagine just to become a well-rounded player.

MH: But you do believe in lessons and formal studying.

ND: Absolutely. I studied at Dick Grove School for a year and also studied with David Garibaldi, who I learned quite a bit from. After that I started taking lessons from lots of drummers around town like Chad Wackerman and Richard Wilson. That's when I got into a lot of rudimental studies.

MH: What did you benefit from the most in your years of serious drum studies?

ND: The studying definitely made me more disciplined. I studied with Richard for eight months and never got off of the drum pad. Just hands and stick control. I got into the more technical aspects of drumming with David Garibaldi. He taught me how to be ambidextrous, and also about linear drumming—where everything is broken up and nothing is doing the same thing at any one time.

> "I like the fact that we have lots of melodic material, and that it's not all outside, chops kind of stuff."

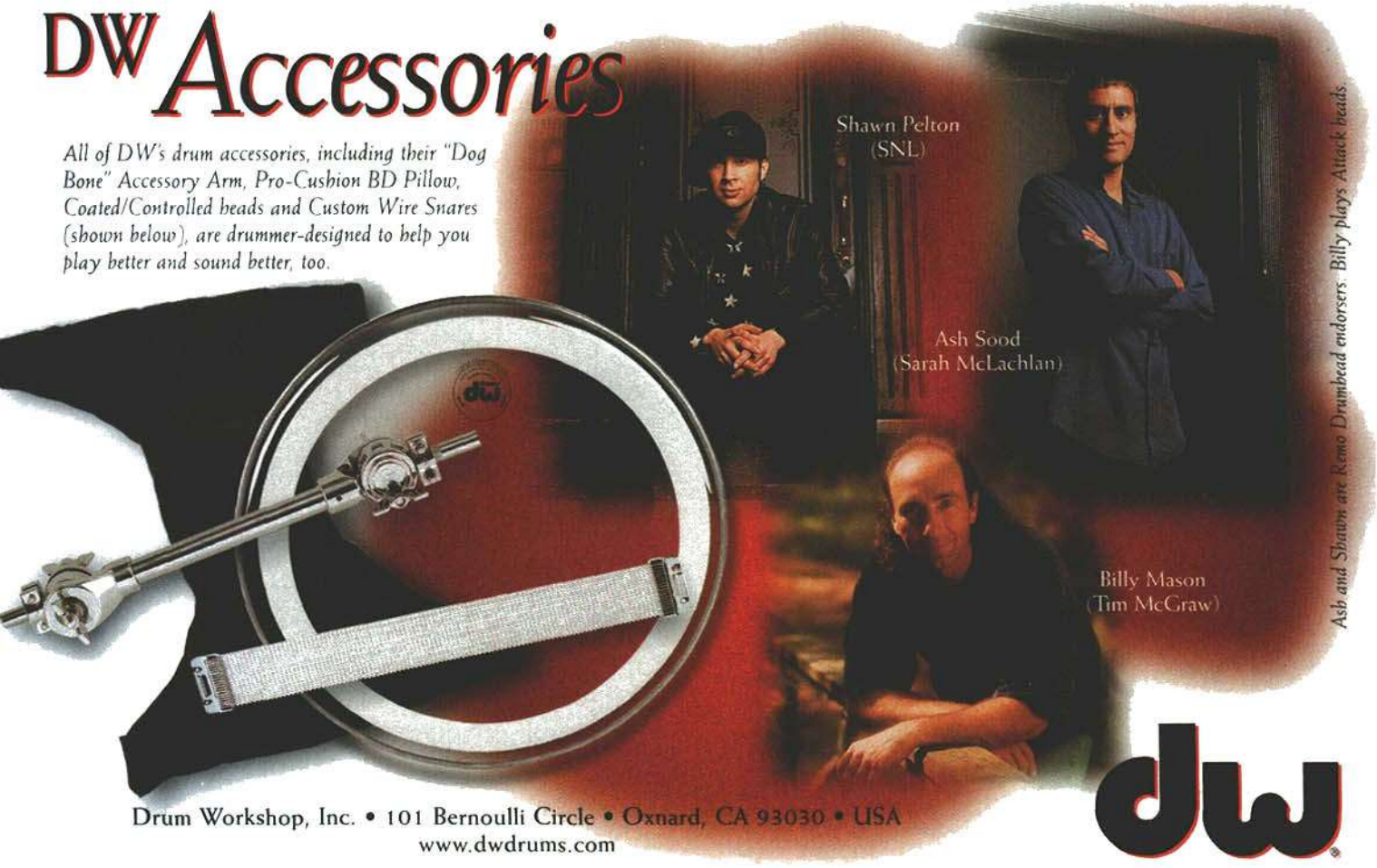
I've also done quite a bit of Latin and African drumming. I was in a couple of African bands for a while, and I really got absorbed into that music. I also studied with Chuck Silverman and learned a lot of Latin rhythms. But I still say that as far as learning goes, there's only so far you can go by reading a book. Again, listening to records, no matter what style, is still by far the best way to learn how to play. Lessons are great for technical things, like how to hold your sticks, how to sit properly, and other specific things. But the best way to learn *what* to play is to listen to records and try to copy what they're doing. Then you need to get into a band where you can actually play the music you love with other musicians. That's what it's all about.

MH: How often do you practice?

ND: I play every day. I don't necessarily practice every day. I will still just put on old records and play along. I still go through my rudiments and certain books that I enjoy. I'll also watch some of the drum videos and steal some licks now and then.

MH: I hear a lot of Bill Bruford and Phil Collins in your playing.

ND: Bruford was a big influence on me. I memorized his first three solo records note for note. I used to play to them every day. I love King Crimson, especially the *Red* album and also the newer stuff like *Beat* and *Discipline*. So my Bruford influences are from those records and not so much



Dony
Wynn
FUSION
Mario
Calire
5-B WOOD
Marvin "Smitty"
Smith
SESSION
Joel
Rosenblatt
POWER 5-A WOOD
...and the award goes to...
Winners of the 1998
Modern Drummer Readers Poll
Congratulations Guys!
WATCH FOR US ON THE WEB AT VATER.COM
www.
SHEDDER
POWER HOUSE
Virgil
Donati
POWER HOUSE
& SHEDDER
VATER
Vater Percussion, Inc.
270 Centre St., Holbrook, MA 02343
voice: 781-767-1877 fax: 781-767-0010
www.vater.com / email: vaterinc@aol.com

from Yes. When I was fifteen, I would come home from school every day and play along to Genesis records, Led Zeppelin, and those three Bruford records.

MH: What did you learn from listening to Bonham?

ND: Nobody has ever played a rock groove better than John Bonham. If I can ever play a rock groove like he did then I'll know that I've achieved my ultimate goal as a drummer.

MH: What about Phil Collins?

ND: He is amazing. Anything he played on made me smile. In my opinion, nobody made the drums talk like Phil. He had a power and looseness that I loved. The stuff that he did with early Brand X was some of the sloppiest drumming of all time, but it's the greatest stuff I've ever heard. Nobody else played like that. He made progressive rock soulful. Early Genesis was very prog and very English, but he made that stuff sound downright funky and very grooving. He made it sound like Bernard Purdie was on some of those tunes.

MH: It's ironic that such a huge Phil Collins fan as you would get an opportunity to play with Genesis. How did that come about?

ND: I was on the road with Tears For Fears, playing a place called Shepards Bush in London. I had heard that Phil Collins left the group and that they might be auditioning drummers. Being that they are my all-time favorite band, I went to their management company a couple days before our show and gave them some Spock's Beard CDs. I told them that I was playing with Tears For Fears and invited them to the show. I don't think they ever came to the show, but about four months later I got a call from them asking me to send a DAT of more of my playing. Shortly after that, they called back and asked me to come and audition.

MH: What was it like getting to work with a group that you had idolized for so many years?

ND: It was unbelievable! Especially since I did it on a whim to just try and get the audition. When I actually got the call I really couldn't believe it.

MH: What was the audition like?

ND: They flew me over to England and brought me into the studio. They played me some tracks that I had not previously heard, and then they just let me play what I felt was right for each tune. If it wasn't what they were looking for, they would ask me to try something else.

MH: How were the actual tracks recorded?

ND: I played to the tracks while Tony Banks and Mike Rutherford sat in the control room and guided me through each tune. I recorded seven tracks that way, and they ended up using three and a half of them on the record.

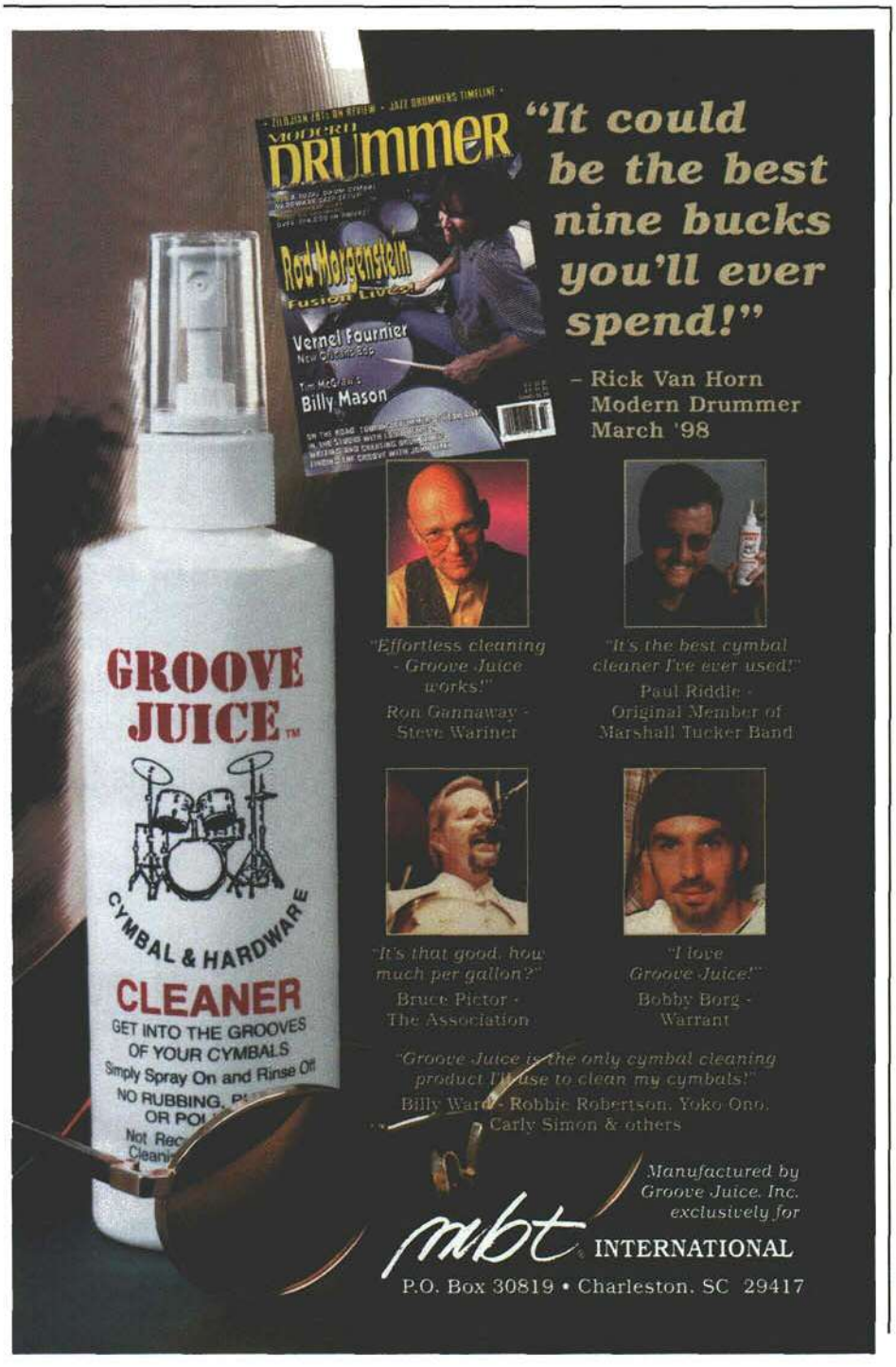
MH: What's the half track?

ND: It's a tune called "Alien Afternoon." They recorded both Nir Z and myself at different times. Then they remixed it, using his tracks in the first half of the tune and my part for the second half.

MH: Did you find yourself wanting to go into a "Phil Collins mode" when you were recording or auditioning with them?

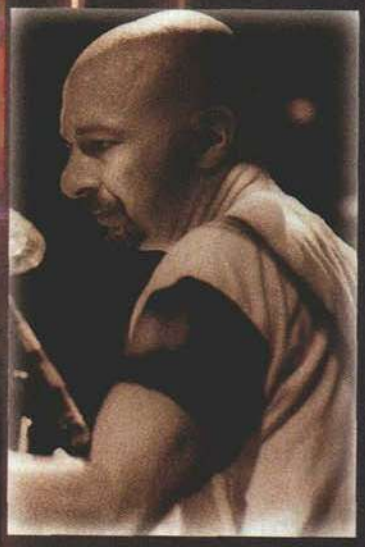
ND: He is definitely in my playing anyway, as one of my biggest influences. But I really just played like I always have; I didn't really try to be any different.

MH: You also had the opportunity to work with Peter Gabriel recently. What was that like?



POWER PLAYING

There's Something About The Power
That Comes From Sonor Designer Drums.



**Sonor Power—
Steve's Got It!**

Power comes in many forms. Steve Smith has a quiet inner power, a presence that moves others. Sonor Designer Drums translate Steve's power to audiences worldwide.

**Get The Power!
Get Sonor Designer Drums!**

SONOR

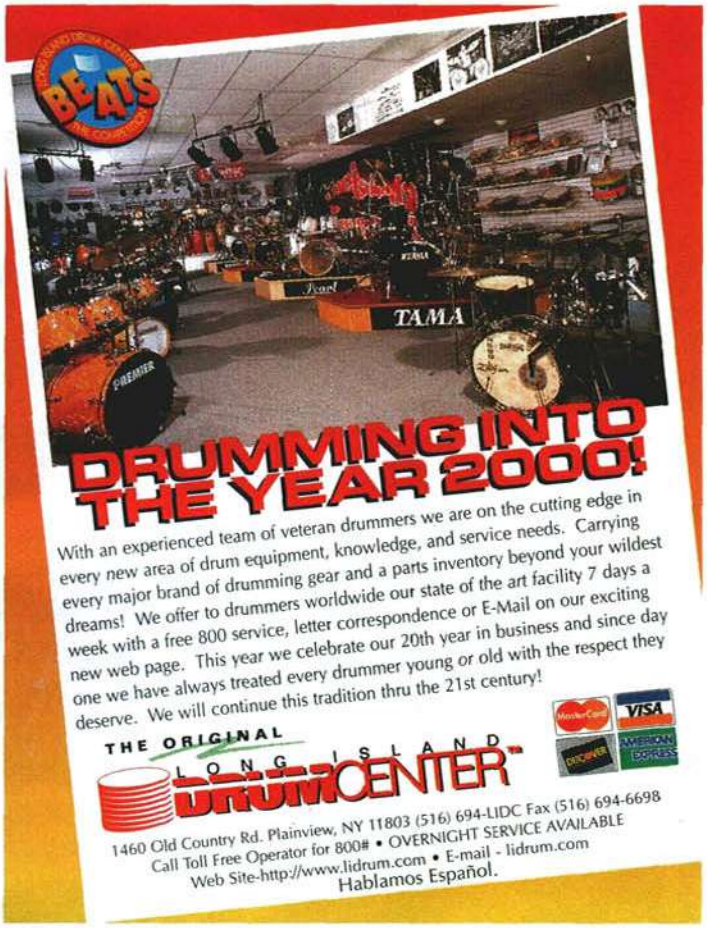
SONOR®

Sonor Drums distributed in USA exclusively by HSS, A Division of Hohner, Inc. P. O. Box 9167, Richmond, VA 23227-0167.

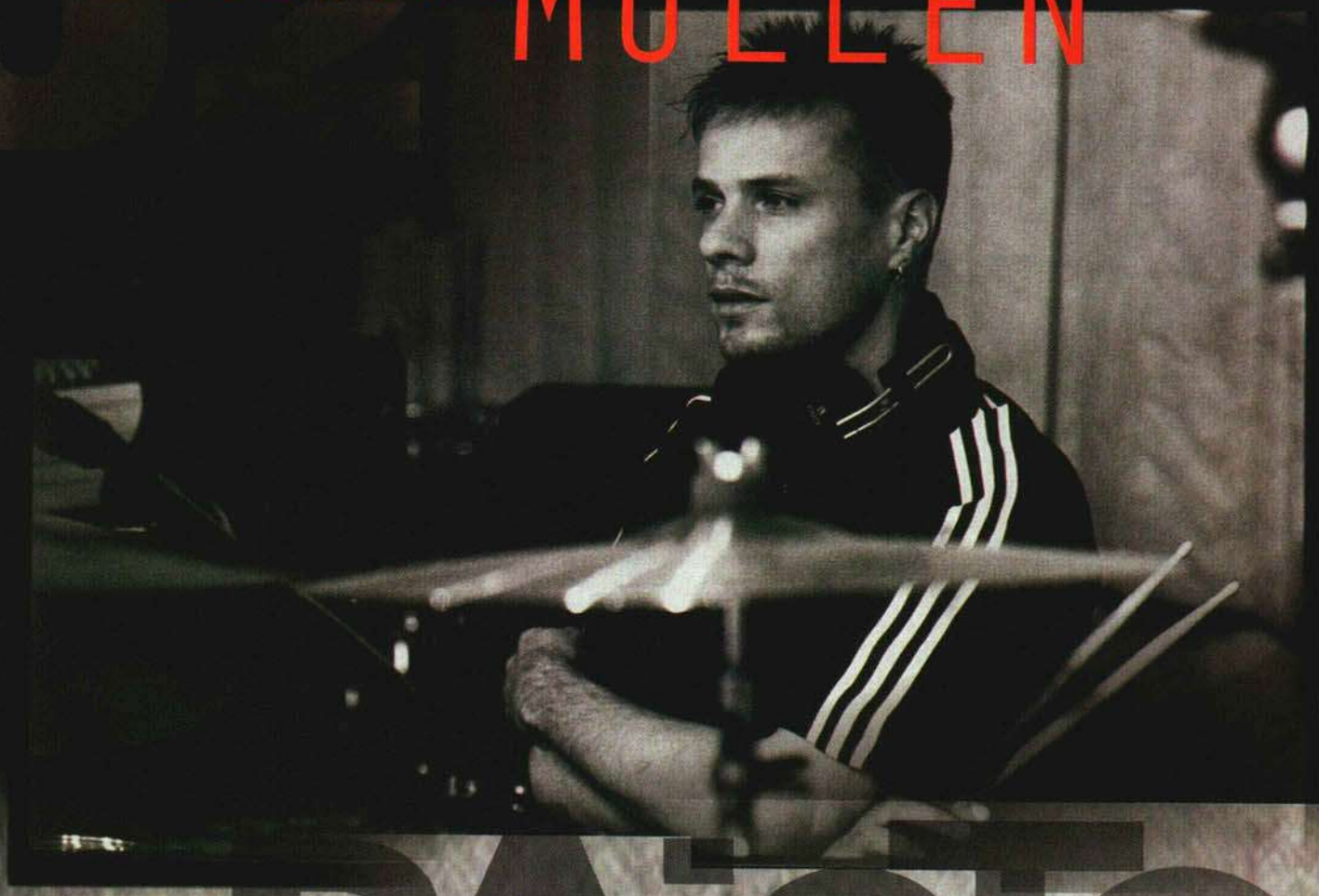
ND: It was very easy, and a lot of fun! I was recording the new Tears For Fears record, and their former producer, Chris Hughes, was working with Peter. Chris called me and asked if I'd like to record with them. I met them at Real World Studios and we got it done quickly. Peter knew exactly what he wanted, so we learned the tune and then he played piano and sang along with me and the computer tracks. He was very easygoing, and we just had a good time. We danced around the studio, playing ping-pong and drinking a little beer between takes.

MH: There are those who consider "progressive rock" as either too cerebral to be entertaining—or simply passe. Do you mind being known as a "progressive" drummer?

ND: The only reason that I would mind would be if it kept me from being hired for other musical situations. So far it hasn't mattered. I get called for a lot of funk and R&B stuff around LA, and of course the Tears For Fears gig is total pop. At this point I'm probably known more for my groove playing than anything else. And, to be honest, my own favorite style of drumming is just groove-oriented stuff. I actually try to infuse as much of that as I can into the music of Spock's Beard. A lot of the sections in Spock's music where I'm "going off on the drums are written by Neal. He usually has to tell me, "Play more!"



LARRY MULLEN



PAiSTe

"SIGNATURE SERIES"

14" Heavy Hi-Hat

16", 17", 18" Power Crash

18" Full Crash

22" Power Ride

PAiSTe

CYMBALS SOUNDS GONGS

For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

Bill Bruford

Q I love your recent album with Ralph Towner and Eddie Gomez—especially the tune "Some Other Time." As a working drummer, I've gravitated to the same 10", 12", and 16" tom arrangement that you use. However, I'm concerned that there's a big gap in tonality between the 12" and 16" drums. Right now the drums are tuned in a root/5th/octave arrangement. How are your toms tuned? Can you suggest a better way to tune these toms so that I get a more effective distribution of tones?

David Altemir
via Internet

Q I recently purchased the King Crimson *Live In Japan* video. Could you shed some light on the solo you played at the beginning of "Indiscipline" (as Tony Levin kept the 4/4 bass line)? I understand it's some sort of rhythmic illusion or modulation, but it's as confounding as it is fascinating.

Fred Schneider
via Internet

A David, thanks for your comments about "Some Other Time." Actually, here's a minor correction: The drums used on that cut and that album were 10", 12", and 14" toms. I don't spend more than a minute tuning up the drums; some inner sense or experience is telling me when they sound okay. I pitch the highest drum I'm using up to a comfortable bright sound, then I move to the lowest and set that to where it "sings" best. Then, always bearing these two drums in mind, I settle the remaining one or two drums at reasonable intervals in between. Remember to hear them all as a group of drums that should sound well together, individually, and as "chords," rather than focusing too hard on each drum and ignoring the relationship between them. I often come up with something like root/5th/octave, but these are semi-definite instruments and I don't want too precise a pitch. If you're playing on the heavy side you might want to use 12", either 13" or 14", and 16" toms, so maybe you could invest in one extra drum to "fill the gap" and swap around as the musical context demands. Always remember the First Law Of Tuning Drums, which states that no matter how many you have, whenever you set up to play live or in the studio, *one drum always stinks.* And the Second Law Of Tuning Drums is: *It's never the same drum.*

Fred, I'm glad you enjoyed the Crimson video. The rhythm of Tony Levin's line (example A) remains static throughout. Examples B, C, and D are three extracts from the solo in increasing complexity.

Bass Rhythm

A

Solo Extracts

B

C

D

What's happening in each case (the "theme" of the solo, if you like) is that the accents are placed in such a way as to create an illusion that another meter is being superimposed upon Tony's fundamental. This creates tension that may or may not be resolved as the solo progresses, and is sometimes described as "wheels within wheels" or the "ground slipping beneath your feet."

There are many ways of improvising in solos, and with King Crimson recently, improvising with the meter has provided amusement. This stuff also occurs on the duet "B'Boom" with Pat Mastelotto, in which Pat holds the steady continuum, and ever-shortening meters played against it wind up the tension. But in this department I'm a rank amateur. You should consult leading authorities, such as Trilok Gurtu and Gavin Harrison. I would recommend any Trilok CD, and Gavin's book *Rhythmic Illusions* [Warner Bros. Publications, reviewed in the December '97 *MD]* is the definitive text on the subject.

I think this is a very promising area of development that Western kit drummers are now beginning to pick up on. I'm sure that rhythmic modulations and illusions are the sorts of things that the next generation of drummers will eat for breakfast. As with all technical issues, remember that the music comes first, so you might not want to force this stuff in at your next wedding gig. Proceed with caution!

Bun E. Carlos

Q I have a 1967 Ludwig drumkit very much like the one you use. I'd like to know what your live and studio cymbal setup is to go along with the kit.

Tim Walsh
via Internet

A Thanks for the inquiry. Tim. My cymbals are all Zildjians. and my live setup is pretty simple: To my left is my hi-hat (which has a 14" *New Beat* on the top and a 14" *A* medium with four rivets on the bottom), then a 20" *A* medium-thin crash. To my right is an 18" *A* medium crash and a 21" *A Rock* ride. In the studio, I use the same hi-hats, but I switch the other cymbals. To my left are 17" and 18" *K Dark* crashes. To my right is an 18" *K Dark* crash and a 20" *A Rock* ride.

The Fab Five.

The Limited Edition Vintage Ride Collection from UFIP

Introducing the limited edition Vintage Ride Collection from UFIP: five remarkable cymbals that authentically recreate the classic ride sounds of the 1950's and 60's. Vintage Rides have the warm, wet, wonderful sound of the cymbals that defined modern jazz, latin and rock drumming because they're handcrafted by UFIP's master cymbalsmiths using the same molds, tools and bronze formulas they themselves developed over forty years ago.

Original, musical, individual—like all UFIP Cymbals— each cymbal in the Vintage Ride Collection is earcreated to provide a quality, a feel and a sound that will never go out of style. So if you thought cymbals like these were history, hurry down to your local UFIP dealer and recapture the sound and the spirit that'll let you span any generation gap.

UFIP
Experience Series
EARCREATED CYMBALS

Drum Workshop, Inc. (U.S.)
101 Bernoulli Circle Oxnard, CA 93030 • USA

Tesscan Sales (Canada)
PO Box 65 • Westmount Station
Montreal, Quebec H3Z 2T1 • Canada

UFIP International
Theaterstrasse 4-5 • 30159 Hannover • Germany
www.ufip.com

19, 21, 22 and two 20" models of Vintage Rides are now available in limited quantities at selected UFIP dealers.

Why Do We Cross Over?

Q I have played on and off for over thirty years. I originally learned to play using the traditional grip. It has always seemed obvious to me that the logical extension of field/marching playing has been to incorporate the traditional grip to the drumset. Five years ago I changed to matched grip, and it has improved my ability to move around the kit dramatically. I don't think I could ever go back to traditional grip again. Granted, the traditional grip allows for a lighter touch on more intricate patterns. But the sheer ability to produce more power, and the ease of moving around the set using the matched grip have made a convert of me.

So here is the question: After viewing the recent Carter Beauford video, I'm wondering why we still play the hi-hat cross-handed. With the introduction of the closed "auxiliary" hi-hat and the remote cable hi-hat, one's playing options have opened up considerably. Carter makes it look so easy and natural. Is there any historic precedent that has led so many of us to adopt what seems to be an immediate disadvantage to being able to freely move about the kit?

Mitchell Tobias
via Internet

A Yes, there is a historic precedent, although you are correct when you say that the development of more modern equipment offers the option to discard that precedent.

The modern "hi-hat" originated as a device known as the "low boy" (or sometimes "sock") cymbal, back when the drumset was first being developed in the 1910s and '20s. The first such devices were pedal-operated pairs of cymbals, often separated by a spring, and mounted close to the floor. A drummer could step on the pedal to close the cymbals together for "crash" effects. And since most drummers played their bass drums with their right foot, the low boy was placed on the drummer's left side and played with the left foot. That simply became the norm.

Within a short time, creative drummers like Papa Jo Jones desired the ability to play on their low boy cymbals with sticks, so a tall tube was added to elevate the cymbals to a playing level. The low boys had been played with the left foot, so the new "hi-hats" were kept in the same position. But since drummers generally played ride patterns with their right hand, and snare-drum beats with their left, it became common for drummers to "cross over" their snare drum in order to "ride" the hi-hat cymbals with their right hand. Again, that became the norm.

As time went on, a few gifted players developed the ability to ride the hi-hat (or a ride cymbal) with their left hand while playing a traditionally right-handed setup. But it wasn't until the development of the auxiliary closed hi-hat in the late '70s and the pedal-operated cable remote hi-hat in the early '80s that the potential for a totally open, non-crossover playing style came into being. Since that time there has been no compelling reason to continue the crossover playing style, other than the fact that it's simply the way most drummers learned to play, and it's how those drummers teach new drummers how to play. By and large, drummers are a pretty conservative breed, and change comes slowly. However, those who see the same advantages that you do in adopting a more open approach to playing the hi-hat certainly have the equipment available today to allow them to do so.

Double Pedal Dilemmas

Q I recently began using a double bass pedal, which I am currently borrowing from a friend (with the intention of buying one of my own soon). I have two questions for you in regards to double-bass technique and pedal selection.

First, my left foot lacks control and power. I know control will eventually come through practice, but power always seems to be somewhat of a problem. Are there any exercises that will focus on the ankle, calf, and thigh to enhance playing power and endurance?

Second, would this lack of power suggest a pedal like the Pearl *Power Shifter,* to help compensate? Or would the advantage lay in adjustable spring tensions like on the Axis or Premier pedals? I know it is difficult to recommend drumming equipment when the choice really is so personal, however, any suggestions would be much appreciated.

David Glyn Paul Francis
Leopold, Australia

A Developing power in one's weaker foot is generally a matter of focusing on that foot to the exclusion of the other one. Working on double-bass patterns with both feet exercises and develops both feet at the same time—thus perpetuating the proportional difference in power between the two. You need to isolate the weaker limb and build it up independently.

We recommend playing single-pedal patterns—even simple, repetitive time patterns—using *only* your left foot, in order to "bring it up to speed" with your right foot. We also suggest you work with Colin Bailey's excellent book, *Bass Drum Control,* again utilizing only your left foot. It'll be awkward for a bit, but eventually you'll feel the improvement as your left foot matches your right in technical ability.

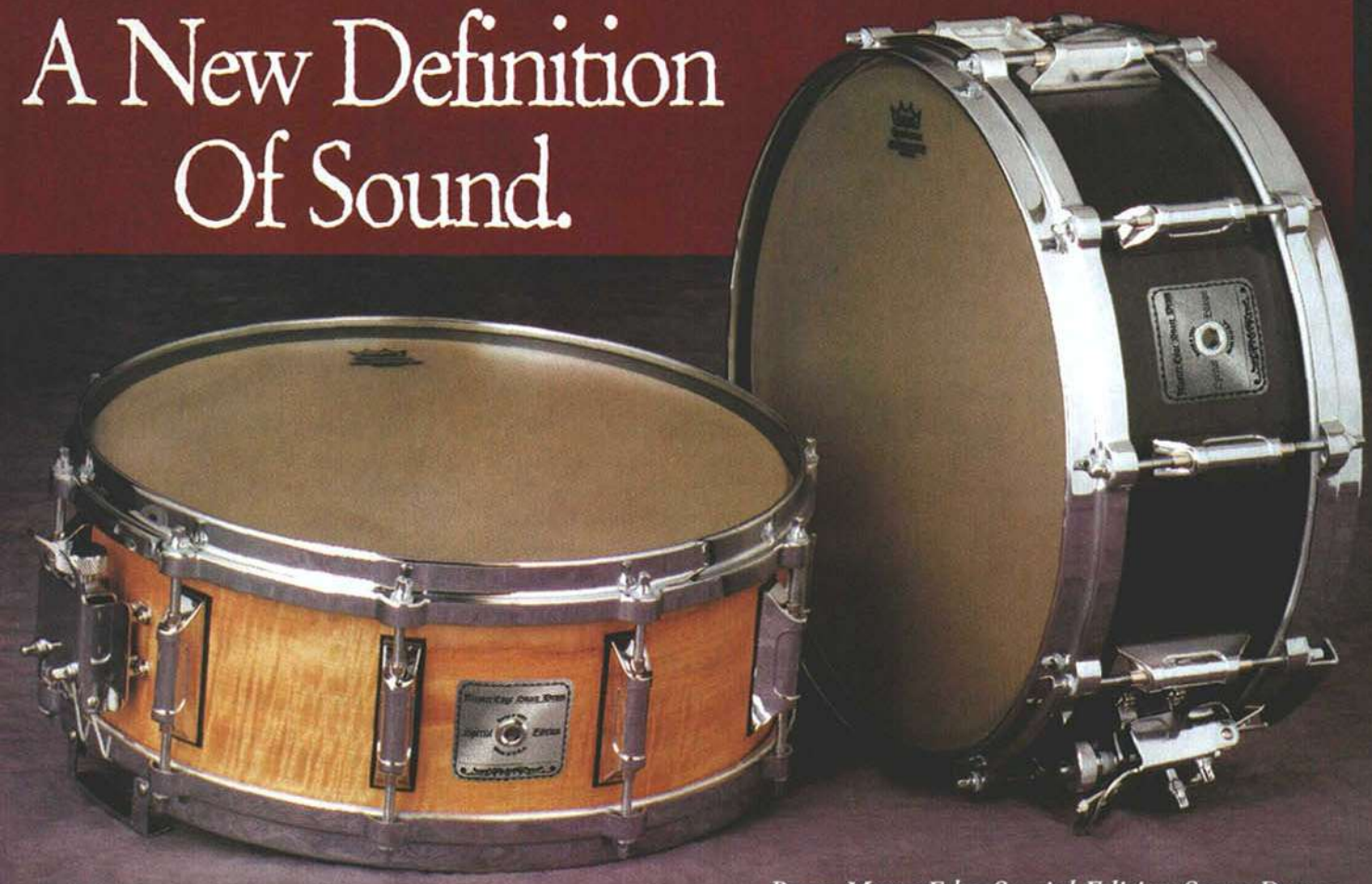
As far as "off-the-drums" exercises go, you can do toe-lifts using just your left foot. (This involves standing upright and lifting your body straight up by raising your heels off the floor—going "on tiptoe.") It may be tricky to maintain your balance, so you might want to support yourself against a wall. You can also try walking (not jogging) with an ankle weight on your left ankle, to help develop the left calf and ankle muscles.

The Pearl *Power Shifter* might offer convenient—and immediate—adjustment should you want to give a mechanical "advantage" to the left pedal over the right. But ultimately, any good-quality double pedal can be adjusted to provide the feel you want on each individual pedal. However, most players tend to strive for an even (equal) response between the pedals, and adapt their foot technique accordingly.

Snare Drum Heads #1

Q My snare drum is a 6 1/2 x14 steel Yamaha *Stage Custom,* and it only has

A New Definition Of Sound.



Remo MasterEdge Special Edition Snare Drums

No matter the style or situation, for the modern drummer, sound is the defining factor. And, like today's leading players, at Remo we're also focused on sound. That's why we've developed the all new MasterEdge Series Snare Drums to provide drummers with a higher level of sound quality and control.

Our MasterEdge 316, 516 and Special Edition Snare Drums feature advanced Acousticon R® one-piece shells in 3/16", 5/16" and new H/D (high-density) formulations with patented Molded Bearing Edges®— a combination of classic craftsmanship and modern technology that gives progressive drummers a wide selection of "tonally defined" snare drum choices *(see below)*.

Offered in a full range of sizes with VenWood, Quadura or Custom Graphics finishes and custom-quality details that include rubber lug insulators, nylon tension rod washers and Renaissance Drumheads, Remo MasterEdge Snare Drums are now available in three great yet distinctly different sounding models. Hear them today at an authorized Remo drum dealer and you may just discover a new way to define your sound.

An exclusive, alternative drumshell material, Acousticon "R" offers the sonic qualities of wood plus the added benefits of consistency, stability and versatility. Remo's unique Molded Bearing Edge technology allows precise control over the shape, angle, size and position of the drum's bearing-edge. This shell/edge configuration creates a round, level, acoustically focused drum that tunes-up easily, responds to the slightest touch and offers a predetermined spectrum of tonal frequencies.

	MasterEdge SE	*MasterEdge 316*	*MasterEdge 516*
tone/pitch	*Bright/Low*	*Midrange*	*Bright/High*
shell	*Acousticon H/D*	*Acousticon 316*	*Acousticon 516*
edge	*Molded Bearing Edge*		
hoops	*Die-Cast*	*Steel*	*Steel*

Louie Bellson (drumming legend)

Ricky Lawson (Eric Clapton)

Jeff Hamilton (independent)

Mike Mangini (Steve Vai)

Russ McKinnon (independent)

Prescott Ellison (Brian McKnight)

Dean Butterworth (Ben Harper)

Shauncy Baby (Keenan Wayans)

Remo, Inc.
28101 Industry Dr. • Valencia, CA 91355
www.remo.com

REMO USA

eight lugs. I'd like to get it to have as much crack as possible. I've tried Ludwig *Rockers* with dots, I've tried Remo *Ambassadors,* I've tried Remo *Pinstripes*... the only thing I haven't tried is a *Kevlar* head. With each of these head combinations, I've tried tuning the head extremely high. I use a Remo *Ambassador* bottom head. What would be the best head combination and tuning for the sound I want?

Flavion Mancini
via Internet

A The best way to get a good crack from a snare drum is to have a thin snare-side head, and a relatively thin batter head. Remo *Pinstripes,* dotted Ludwig *Rockers,* and other such heads have muffling and/or "thickening" effects that are detrimental to your purpose. A *Kevlar* head is generally intended for marching applications, and if you apply the sort of tension that it is designed to withstand you're very likely to collapse your snare-drum shell.

Try using a *Diplomat-weight* snare-side head, and a coated *Ambassador-weight* batter (assuming that such a batter is appropriate for your level of impact). This is the best combination of weights for general-purpose snare-drum playing with good high-end performance. (Note that other drumhead brands have equivalent-weight heads that you may wish to try in addition to the Remo models.)

Realize, too, that a 6½"-deep snare drum is not going to produce the crack that a shallower drum will. Don't try to turn a 6½ into a piccolo. It isn't designed for that and you'll only get unsatisfactory results, no matter *what* head selection you employ. If you want the sound that is best produced by a shallower drum, you may need to consider *using* a shallower drum.

Snare Drum Heads #2

Q Nine out of ten drummers claim to use Remo "clear *Ambassadors"* on the bottoms of their snare drums. Now, is this actually a clear *Ambassador* made especially for snare bottoms, or is this just any clear *Ambassador* head? In other words, are their actually *two* kinds of clear *Ambassadors:* one for batter and one for snare bottoms?

Chuck Ankrom
Carroll, OH

A The brand-new 1998 Remo drumhead catalog lists *Ambassador* batter heads (as well as *M5, Diplomat,* and *Emperor* weights) available in clear, coated, and smooth-white styles. *Ambassador* snare-side heads (as well as *Diplomat* and *Emperor* weights) are listed in clear and hazy styles. So it is technically correct for drummers to say that they use clear *Ambassadors* on the bottom of their snares. However, snare-side heads—as a group—are thinner than their correspondingly named batter-head siblings. The similar names are used to denote similar thickness relationships, with *Diplomats* being the thinnest and *Emperors* being the thickest.

Classic Jazz Riffs

Miniature Jazz Drum Set Handmade of solid brass parts, some of which are silver plated. Moveable foot pedals on bass drum and cymbal. Wood base. 5.5 h X 10 w X 5.75 d **#MV035 Mini Drum Set $90.00**

BEST SELLING VIDEOS

BUDDY RICH, JAZZ LEGEND Rare film	**PT.1**	**#VH0196**	**$39.95**	**PT. 2** **#VH0197** **$39.95**
LEGENDS OF JAZZ DRUMMING 1920-70	**PT.1**	**#VH0248**	**$39.95**	**PT. 2** **#VH029** **$39.95**
GENE KRUPA, JAZZ LEGEND Rare film includes drum battle w/Rich		**#VH0129**	**$39.95**	
MAX ROACH, CONCERT/SESSION 1982 Kool Jazz Fest. & studio rec		**#VH016**	**$39.95**	
ART BLAKEY, JAZZ MESSENGER 1987 doc incl rare film w/Eckstine		**#1136**	**$24.95**	
LOUIS BELLSON & BAND 18 piece All-Star Big Band		**#1204**	**$19.95**	
COBHAM MEETS BELLSON Billy Cobham w/L. Bellson Big Band		**#1203**	**$19.95**	
ELVIN JONES, DIFFERENT DRUMMER 1979 Quartet & tech demos		**#1107**	**$19.95**	
MEL LEWIS & HIS BIG BAND 1986 world tour w/19 piece band		**#1202**	**$19.95**	

Jazz, You Can't Beat It Baseball Cap
#JS115B Black Cap Red/Gold Embroidery $15.00
#JS115W White Cap Red/Gold Embroidery $15.00

Buddy Rich T-Shirt
Large **#G294LG $19.95**
Extra Large **#G294XLG $19.95**
Extra Extra Large **#G294XXLG $21.95**

Hampton, One Night Stand
1971 TV special with Lionel Hampton, Buddy Rich, Gene Krupa, Mel Lewis, Teddy Wilson, Gerry Mulligan, Zoot Sims. Famous 4-drum set finale with Krupa, Rich Lewis & Torme! 53 min. **#014 Video $19.95**

MORE JAZZ LEGEND T-SHIRTS
Gene Krupa, Roy Haynes, Max Roach, Art Blakey

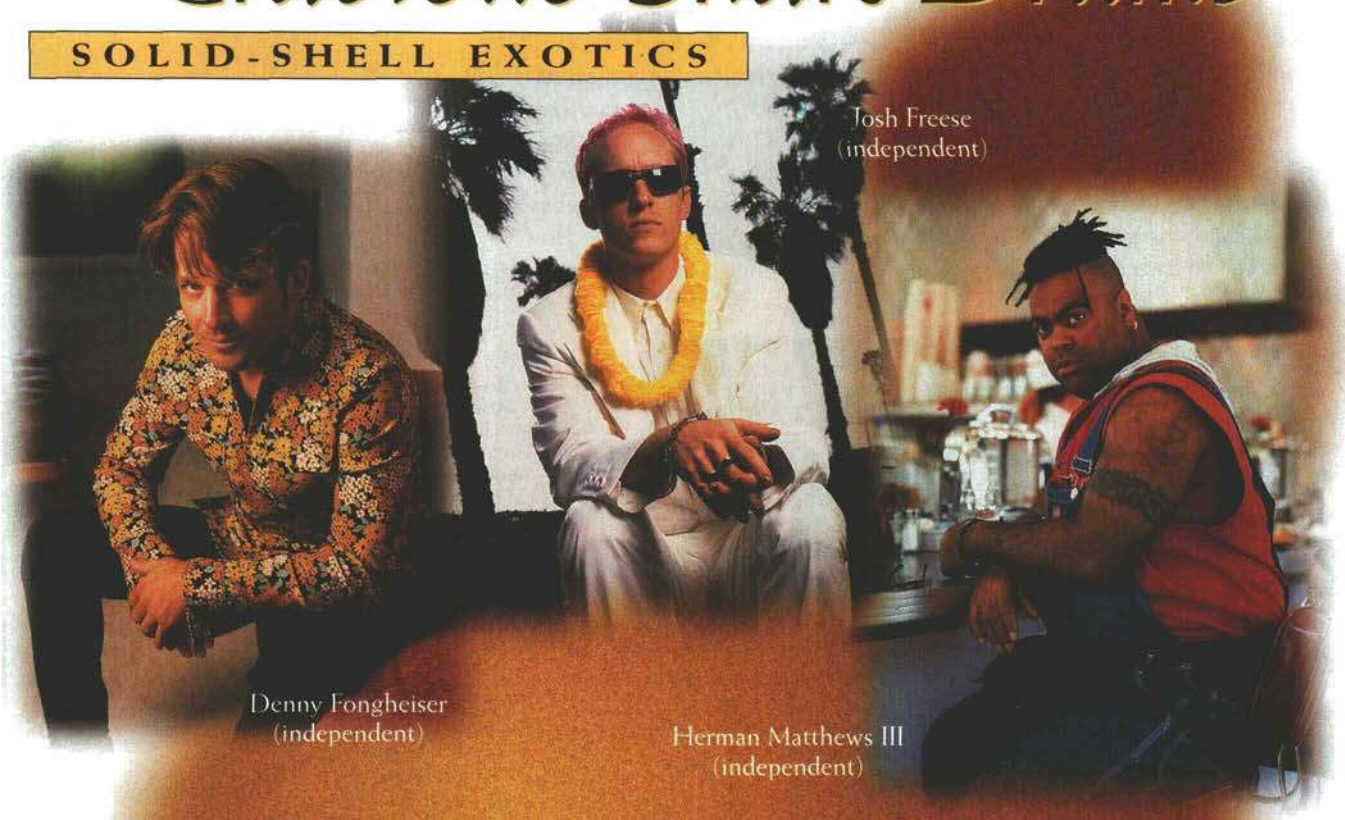
Credit Card Orders:
800-558-9513
A shipping charge will be added to your order
OUTSIDE US: 973-509-8834
FAX: 973-509-8349
P.O. Box 43327, Dept. D88
Upper Montclair, NJ 07043

THE JAZZ STORE™
DISCOVER NOVUS VISA MasterCard
www.thejazzstore.com

CALL FOR FREE CATALOG & SHIPPING RATES!

DW *Craviotto Snare Drums*

SOLID-SHELL EXOTICS



Cherry Walnut Oak Maple Birch

While Drum Workshop's Craviotto solid-shell snare drums have already established a reputation for superior performance based on their near perfect combination of classic designs, contemporary materials and advanced construction techniques, the new Craviotto Solid-Shell Exotics from DW are perhaps the most magnificent Craviotto's of all. Craviotto Exotics are custom-crafted from a solid plank of hand-selected Oak, Cherry, Walnut, Maple or Birch for an absolutely exquisite appearance. But beyond the luxurious exteriors of these limited edition masterpieces lies a richness of tone, sensitivity and personality that is even more exceptional. Available in traditional 5 ½ x 14" models with a choice of chrome or brass vintage-style tube or turret-style DW lugs and triple-flanged, heavy-gauge steel or die-cast counterhoops, DW's Craviotto Exotics have become more than just the choice of today's most discriminating drummers—they've become among the rarest and most sought after drums on the planet.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

dw

FRANKFURT MUSIC FAIR 1998

The Frankfurt (Germany) Music Fair is the world's largest musical-instrument trade show. Held March 11-15, this year's show had 1,950 exhibitors from 48 countries, and drew 95,000 visitors. An incredible diversity of new products was shown in an exhibition space of more than 110,000 square meters. We're talking BIG here.

Many of the products offered by the larger manufacturers had been debuted at the NAMM Winter Market (and were included in MD's May '98 NAMM report). However, our Dutch editorial colleague, Hugo Pinksterboer, was able to find a significant number of new and interesting items. Here's his report.

Italian cymbal-smith Roberto Spizzichino, shown in action, introduced a modest series of handmade metal drums.

ACOUSTIC DRUMS

Once folded up, this prototype drumset from Giannini Drums can be carried around like a suitcase.

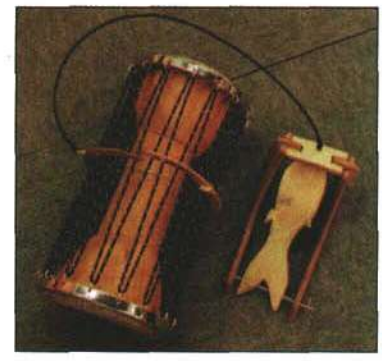
Mapex added some new models to their *Black Panther* snare drum series. These *Precious Metal Editions* come with phosphor bronze shells.

Le Soprano drums, from Italy, show more attention to detail from year to year.

Premier's new *Cabria* series features the same shells as the company's APK models, but offers seven solid lacquered finishes, *Quick* sizes, and long lugs.

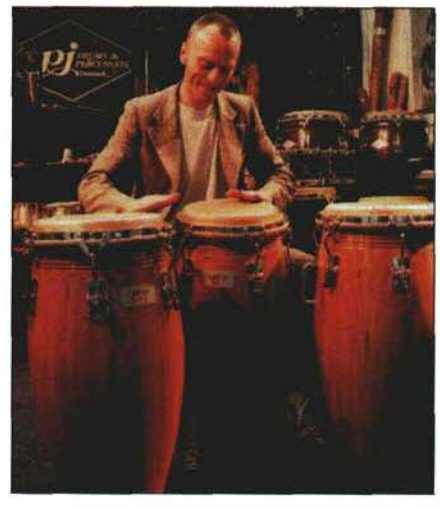
Rock Solid drums from Germany feature Keller shells. The *Bow Mount,* designed by Klaus Marzluft, can be used to mount additional instruments as well. They are offered by Musik Produktiv.

Meinl's *Luis Conte Signature* timbales have hammered brass shells, solid brass lugs, and special small lugs at the cascara side of the shell. The company also displayed special-edition *Woodcraft* bongos with shells of 5,000-year-old Moor oak.



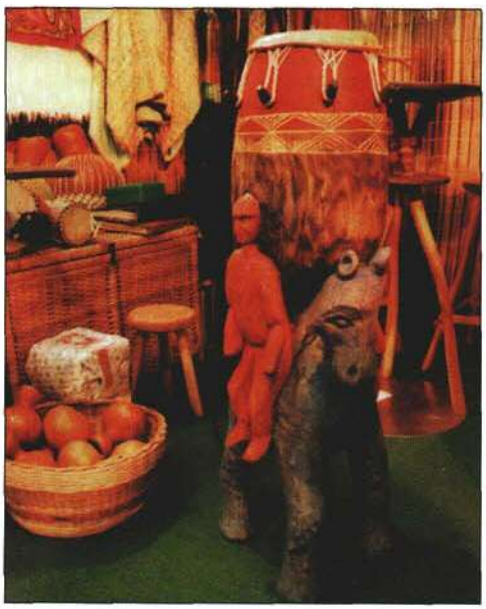
With this German invention from Atelier Berger you can vary the tuning of your talking drum by foot, allowing you to play the drum with two sticks instead of the standard one.

Yambus, by Schlagwerk Klangobjekte, are square "congas" with wooden "heads."



No. 1 congas by PJ Drums & Percussion have shells constructed of pre-shaped elmwood staves. Three vent holes are located near the bottom.

Sonoc congas are handmade in Cuba by Sonoridad Cubana, using traditional methods and materials.



This one-piece drum-on-a-horse is hand-cut by Akom La Engel, from Germany.

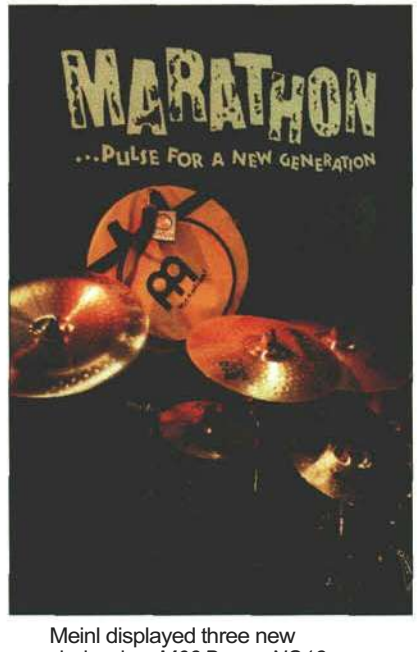
In between business discussions, this Sabar salesman found time to teach a customer how to play traditional African instruments.

MISCELLANEOUS

ABC, from Holland, musically displayed a new series of mallets with heavier heads, allowing for a wider dynamic range.

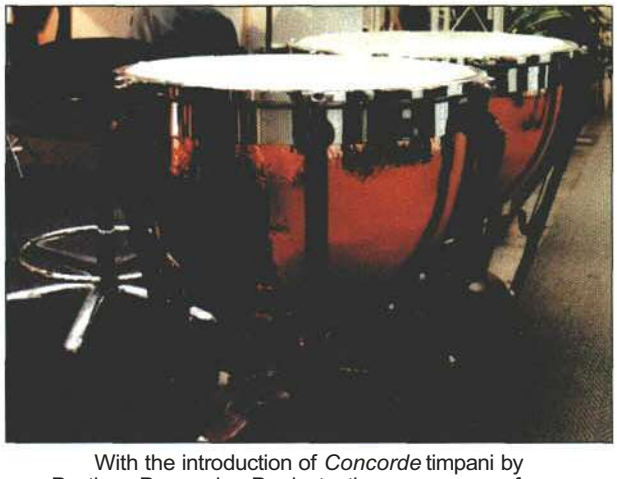
SIB Drumsystems' electronic *Ad Pads* have steel shells, solid brass lugs, and tunable heads.

This Giannini product allows you to play a triangle with a drumstick, or even with your hands.

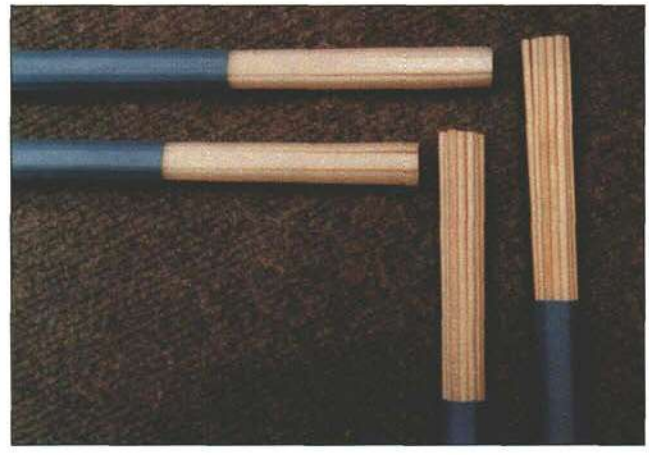


Meinl displayed three new cymbal series: *M63 Brass, NS12 Nickel/Silver,* and *B18 Bronze, as* well as some additions to the *Custom Shop* series.

By releasing two spring clamps, the shells of Vancore *Ultimate Free Floating Series Timptoms* can easily be detached from the head sections, allowing for transportation in small cases.



With the introduction of *Concorde* timpani by Pustjens Percussion Products, there are now no fewer than five Dutch timpani brands.



Between January's NAMM show and the Frankfurt show in March, Vater had time to finish their *Acoustick Splash* (left) and *SplashStick* models.

Overseas Connection

(This listing is for those companies mentioned on the previous pages that do not have US representation.)

ABC PERCUSSION MALLETS
Driehoek 13, 3328 KG Dordrecht,
The Netherlands
tel: 001 31 78 6173845, fax: 001 31 78 6512806

AKOM LA ENGEL
Schondorferstrasse 22, 54292 Trier, Germany
tel: 001 49 651 22764, fax: 001 49 651 22755

ATELIER BERGER
Hans-Sachs-Ring 32 D-91217 Hersbruck, Germany
tel/fax: 001 49 9151 7748

GIANNINI SWISS DRUMS
Aegertenstrasse 8, CH 8003 Zurich, Switzerland
tel: 001 41 1 461 7643, fax: 001 41 1 461 7478

GLI ANTICHI MESTIERI, Roberto Splzzichino
Via Comunale 24/b, 51010 S.
Quirico. Pescia (Pistoia), Italy
tel: 001 39 572 400045, fax: 001 39 572 400285

LE SOPRANO
Via Donizetti 70, Brembate Sopra BG, Italy
tel: 001 39 35 621894

MUSIK PRODUKTIV
Fuggerstrasse 6,.49479, Ibbenbuhren, Germany
tel:001495451909180, fax 001 49 5451 909184

PJ DRUMS & PERCUSSION
Frederiksberg, Bredegade 1, DK 2000
Frederiksberg, Denmark
tel:0014538105710, fax:0014538332442

PUSTJENS PERCUSSION PRODUCTS
Westzaanstraat 8 10, 1013 NG Amsterdam,
The Netherlands
tel: 001 31 20 6866486 fax: 001 31 20 6869664

SABAR
Heidfeldweg 8, 28844 Weybe, Germany
tel: 001 49 4203 810177, fax: 001 49 421 71867

SCHLAGWERK KLANGOBJEKTE
Bahnhofstrasse 42, D 73333 Gingen/Fils, Germany
tel: 001 49 7162 6066, fax: 001 49 7162 41014

SIB DRUMSYSTEMS/BOX OF TRIX
Zum Claashauschen 39, D 51381 Levefkusen
Germany
tel: 001 49 214 6026919, fax: 001 49 214 68246

SONORIOAD CUBANA
Pedroso #102 esq. a Nueva, Cerro, C. Havana, Cuba
fax: 001 53 537 33 8043

VANCORE
Tolhuisweg 7a, 8051 ZR Joure, The Netherlands
tel: 001 31 513 415127, fax: 001 31 513413038

Bag'Em With Style
Beato Cordura And Cordura Deluxe Drum Bags

For drummers who like to outfit their equipment in the finest of transport apparel, Beato USA now offers two lines of cordura drum bags: *Cordura* and *Cordura Deluxe*. Both bags feature three-ply construction created of the outer cordura fabric, 1/2" of foam padding, and a heavy-duty fleece-backed interior lining. Both are also fitted with heavy-duty YKK zippers and nail rivets. The *Cordura Deluxe* bags also feature piping made of durable black webbing, and come equipped with shoulder straps in addition to the standard carrying handles.

Beato's *Cordura Deluxe* (left) and *Cordura* bags

From Turkey, With Love
Turkish Cymbals

The latest name amid the proliferation of companies currently emerging from Turkey to offer high-quality, hand-crafted cymbals is, simply enough: Turkish Cymbals. The company is small, and focuses on "carrying on the ancient art of master cymbalsmiths, and maintaining the secrets of production passed down through generations." The aim of the company is to produce cymbals that are "astonishing in tone and appearance, supreme in durability and individuality."

The brand currently offers three series: *Classic, Araya,* and *Kurak.* The *Classic* series is considered the most versatile and "general-purpose," while the unlathed *Kurak* series is dry and compact. The *Araya* series falls in the middle, combining acoustic elements of the other two lines. Every cymbal is made by an individual craftsman, and each is hand-hammered to create "a personal sound."

Correction

Our May 1998 NAMM Winter Market report indicated that the new Premier Marquis drumkit series featured Genista-style birch shells. The drums actually feature all-maple shells with no reinforcing rings. We apologize for the error.

Making Contact

BEATO USA
Box 725, Wiilmington CA, 90748-0725 tel: (310) 532-2671, fax: (310) 532-4253. beatobags@aol.com

PREMIER PERCUSSION USA
1263 Glen Ave., Suite 250, Moorestown, NJ 08057, tel: (609) 231-8825, fax:(609) 239-8829

TURKISH CYMBALS.
Pegasus Import & Export, 8892 Staghgorn Way, Ft Myers, FL 33908, tel:(941) 930-5287, fax: (941) 267-6646

SONO
KICK

DO ONE THING. DO IT BETTER.

N/D868 BASS DRUM MIC

Ron Wikso of Foreigner kicks for one reason, to create infectious beats. Electro-Voice has designed the N/D868 Bass Drum Mic to capture the attack of the beater on the head with powerful definition. For a microphone that listens first, then speaks just the way you want to be heard, contact your nearest Electro-Voice dealer and check out our complete line of application specific, N/DYM® Series mics.

Electro-Voice 600 Cecil Street Buchanan, MI 49107 616/695-6831 800/234-6831 In Canada: 613/382-2141 www.electrovoice.com

© Telex Communications, Inc.

Sonor Jungle Set

by William F. Miller

From out of the jungle comes a dangerous little beast that moves fast and has a ferocious roar!

"This drumset will do for drums what Coltrane did for the saxophone when he changed to the soprano." That's high praise—and an interesting analogy—from master drummer Jack DeJohnette about Sonor's *Jungle Set.* Of course, the cynical among us might think that DeJohnette's long association with that company may taint his views a bit. But anyone who attended last year's *MD* Drum Festival, where DeJohnette debuted the *Jungle Set,* witnessed an artist in full flight, totally immersed in the joy and inspiration provided by this new "baby set," as Jack called it.

Jim Esposito

So what's so special about the *Jungle Sell* The first and most obvious point about this new Sonor creation is that it is extremely portable. This four-piece can travel in only four cases (not provided)—hardware, cymbals, everything. That's two easy trips from the car to the stage. But even more importantly, the *Jungle Set* offers some fresh kit sounds—timbres that stem from emerging styles, a la rap, hip-hop, and jungle/drum 'n' bass—that may just inspire your playing. Let's step into the bush.

Cage The Beast

While at first glance you might be immediately drawn to the compact-size drums of the *Jungle Set* (9x10 rack tom, 11x13 floor tom, 16x16 kick, and 2x10 snare—we'll discuss these in a moment), at the core of the setup is Sonor's *S.A.M.* (Sonor auxiliary mount) system. It's this system that essentially attaches all of the different parts of the kit together, and allows for the conversion of what would normally be con-

WHAT'S HOT

- extremely portable drumkit that's also satisfying to play
- unique *S.A.M.* hardware system offers lots of mounting options
- 16" bass drum kicks
- a snare drum like no other, with tambourine jingles in shell!

WHAT'S NOT

- non-adjustable hi-hat pedal tension is too tight

sidered smaller drums into the primary instruments of the set.

Here's how it works: The drums used for the *Jungle Set* are from Sonor's *Sonic Plus* series. These drums feature lugs that have a single threaded hole to which mounting hardware can be attached. (These holes are covered by a black plastic insert when not in use.) It's this design that turns a normal 16x16 floor tom into a bass drum by mounting spurs, a pedal clamp, and even a cymbal mount to the drum—*without* drilling a single hole in the shell! It's this same versatile system that converts an 11x13 rack tom into a *Jungle Set* floor tom. You can pretty much attach anything anywhere on these drums.

As for the stability that *S.A.M.* provides, the 11x13 floor tom, for instance, has three legs (held to three lugs via *S.A.M.),* and the drum did not move or tip *at all* under pretty heavy playing conditions. It certainly held more securely than a mounted "floor" tom.

Jim Esposito

As for the bass drum, the most noticeable item is the ride cymbal boom that is attached via *S.A.M.* One of the boom's arms runs the length of the drum and is held to lugs on the front and back. A few people commented that the mount looked a bit odd here, but it held the cymbal securely no matter how hard I bashed. Also cool about the cymbal attachment was Sonor's quick-release nut, which cuts set-up and tear-down time. (I would opt for that nut to be included on the second stand as well, although it is not available in this hardware package.)

Other points of interest in the *Jungle Set's* hardware include the bass drum spurs, which feature a unique quick-release fold-out design. On the other end of the bass drum is the mount that holds the pedal, which, besides affixing the pedal, also elevates the 16" drum so that the beater hits the center of the head.

As for the 9x10 rack tom mount, it also utilizes the *S.A.M.* system, mounting to an H-bar structure that spans four lugs. The clamp that holds the rack tom mount to the cymbal stand is designed so that turning one nut tightens the clamp around two vertical posts—the cymbal stand and the tom mount. It held the drum tightly (after we figured out that it should be attached to the lower tier of the cymbal stand) and was easy to set up.

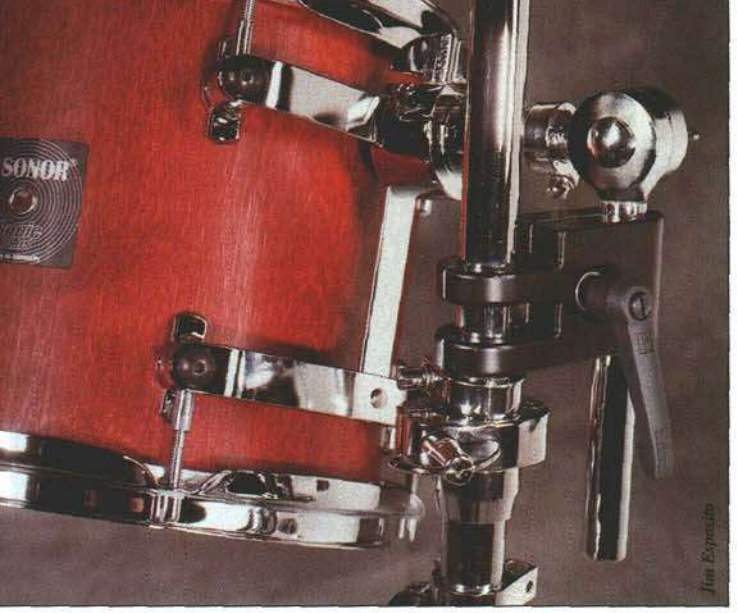
The hardware for the *Jungle Set* we reviewed is from Sonor's *Force 1000* series, which is single-braced and lightweight, yet very sturdy. It all packed up quickly, and there were memory locks practically everywhere, so setting the kit back up took little time. (I actually clocked the setup time at just under four minutes!) The snare drum stand was excellent, and the bass drum pedal, which looked like it might be heavy and sluggish due to its large footboard, ended up being very smooth and easy to operate. On the other hand, the hi-hat stand had a non-adjustable spring tension, which, quite frankly, was set a bit too tight. (At 6' 1", 185 lbs, I'm no shrinking violet.) I would recommend using a different hi-hat stand with an adjustable spring tension.

All in all, the *Jungle Set's* hardware design and *S.A.M.* system is quite versatile (offering a very compact setup, if you like), innovative, and certainly user-friendly. Now to the drums!

Jungle Drums

Let's begin our look at the *Jungle Set's* drums with the most "normal" elements, the toms. They feature thin, 6-ply birch shells (as does the shell of the 16" bass drum), and are fitted with coated, single-ply heads on top and clear single-ply heads on the bottom. Both the 9x10 and 11x13 toms just sang out, with plenty of resonance and character. The mounting system for both drums doesn't seem to inhibit shell vibration by much at all.

As for the pitch and tuning range of the toms, right out of the box they were actually nicely tuned, albeit to a rather high pitch—yet still very resonant. I lowered the tension of the heads a bit to see what kind of range the drums have. (F.Y.I., Sonor doesn't employ regular lugs; they have their own slotted design and



The "H" design mount and single-nut clamp hold the rack tom securely.

include their drumkey with the kit—a straight-edge screwdriver works too.) No problem with the rack tom; it sounded excellent at a number of different tunings.

I was very interested to see just how low I could get the 11x13 floor tom to go before it bottomed out. Yep, you're right, you can't get that low of a pitch. However, the drum's clarity and presence was surprising. And I had no problem getting a large interval between the pitches of the rack and floor toms, which is probably the main objective with such a portable kit.

And what about that 16x16 bass drum? I'll tell you, that little drum *kicks.* It featured single-ply coated heads front and back, with only a felt strip on the batter head for muffling. One of the factors that helps with the sound of the drum is Sonor's pedal mount, which allows the beater to strike the center of the head. That certainly helps draw the most out of that little drum.

Out of the box the bass drum was tuned very high, to a point where jazzers and other drummers working in low-volume settings would just have a ball with it. It was a bit high for me, so I lowered the tension on both heads, and *man,* did that drum have a funky and penetrating attack sound. I never thought a 16" drum could produce so much cut. Of course, no matter what you do, you're not going to get a deep thud from a 16" bass drum. (I did replace the batter head with a thicker two-ply head, which did fatten the sound a bit.) But overall, I was surprised at the power of this little gem.

One other point about the bass drum and toms: Our review kit featured a beautiful, deep red stain finish that allowed the wood grain to be clearly visible. It created a gorgeous cherry wood effect. (Other finishes available include stain green, stain blue, stain black, and natural stain.) Yes, these drums are small, but it's obvious from the high quality of the finishes and features that this kit is not for kids. These are serious, professional drums.

The most intriguing element of the *Jungle Set* is its 2x10 snare drum. This teeny-weeny popper has a *non-adjustable* snare strainer (snares always engaged) and eight sets of tambourine jingles mounted in a thin wood shell—a unique beast indeed! What's also a bit different here is that both the top and bottom heads are tensioned at the same time by the top lugs, simultaneously pulling the bottom rim up as it forces the top rim down.

As for the sound of the *Jungle* snare drum, as expected, it gives a high-pitched crack, and the snares are incredibly sensitive. (You need to have your ghost-note chops together with this bad boy—*everything* is exposed.) Unfortunately, while the tambourine jingles are an interesting idea, they are tough to hear when you're playing backbeats. However, I played some patterns where I rode on the rim of the drum, and that got the jingles to sound nicely. (If you're interested in the *Jungle Set* snare drum alone, it lists for a very reasonable $180.)

As I mentioned, Sonor feels that the *Jungle Set* provides an effect that closely resembles the timbres coming from the drum sounds of rap, hip-hop, and drum 'n' bass. Well, it's the snare drum, mainly, that produces that effect (and to a lesser degree, the "thwacky" bass drum). No question, the *Jungle* snare has its own tight, funky little place in the sonic spectrum.

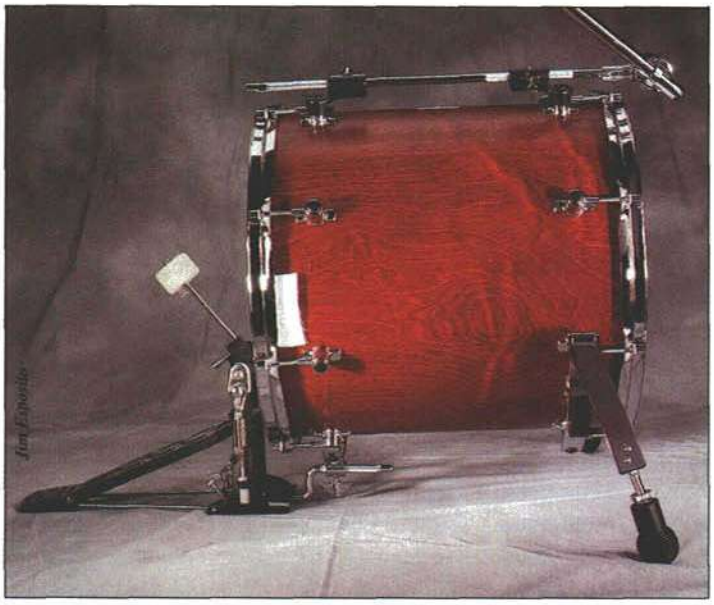
In the Jungle Groove

To put the *Jungle Set* to the test, I played it at a rehearsal with a six-piece band. First off, it was fun to watch the other musicians' reactions to seeing the kit. ("Isn't that cute." "Wow, that's cool.") Even more interesting was how they—and I—responded to hearing the kit. Normally, on a small drumset like this, I'd want to launch into some bebop type of thing, but that poppin' little snare drum just inspired a hip-hop groove. The band chimed in, and we were off on a ten-minute jam that covered a bunch of different funk styles. (I had brought along some smaller cymbals, including a funky pair of 10" Sabian hats, which also inspired the groove.)

Is it a tambourine or a snare drum? A bottom view of the *Jungle* snare.

The kick drum in particular found an interesting spot in the band's mix, cutting right through. I was also pleasantly surprised to find that I didn't need to slam the drum to have it be heard. And I found myself playing what seemed like fast (for me) repeated figures on the kick; the bounce and feel off of that small-diameter head made me feel like I was wearing Tony Williams' shoes—lots of quick flourishes. As for the toms, they sang out and cut through like gutsy timbales.

An interesting side benefit to the *Jungle Set* was how the close positioning of the drums influenced my playing. It's funny how having everything under you and within easy reach inspires a powerful sense of control over the drums. Basically, I had a *blast*



The innovative *S.A.M.* hardware design allows you to attach the cymbal boom, bass drum pedal, and spurs to the *Jungle Set's* kick drum.

playing this kit.

A word of warning about the *Jungle Set:* At some point later on in the rehearsal—after about a half hour—both the keyboard player and the bass player said they were tired of the sound of the snare drum. Yes, it's a piercing tone that can grate over time. That being the case, I would suggest using the drum sparingly. Frankly, I think the 2x10 would make a perfect auxiliary snare, its small size making it easy to position somewhere else around the kit. And jazz drummers, who might be interested in the *Jungle Set* both because of the sound of the toms and bass and the kit's portability, would probably want to use a more practical, regular-size snare drum.

A Prized Catch

Sonor's *Jungle Set* is a unique little instrument that offers new sounds to drummers. And for those of you looking for a kit that is easy to schlep, yet still inspiring to play (unlike a few earlier drum industry attempts at portable drums), the *Jungle Set* certainly fills that bill. Did I mention that the kit sets up in a space smaller than 4'x4', drummer and all? You know, Jack DeJohnette may not have overstated the facts: This is one cool kit.

The list price for the *Jungle Set,* with the *Force 1000* hardware package (as described), is $1,495. Go ride that beast!

Kit Tools Drumsticks

by Rick Van Morn

This brand-new stick company has some serious credentials.

WHAT'S HOT
- excellent quality control in terms of straightness and appearance
- nice variety of models, optional wood types, and tip choices
- stick finish provides a very comfortable feel

You have to wonder: With the number of established drumstick companies out there—to say nothing of the half-dozen or so smaller companies vying for their niche—what makes a new company like Kit Tools Unlimited think it can succeed? I mean, does the world really *need* another upstart stick company?

Well, Kit Tools isn't *really* an upstart. As a matter of fact, they're not even new. The truth is, Kit Tools is a division of Kingfield Wood Products of Kingfield, Maine. And Kingfield Wood Products, until recently, was the company that turned the majority of sticks for one of the world's largest and most popular brands. So the fact is, these guys *know* how to make drumsticks. They've just never done it under their own auspices—until now.

Wisely, Kit Tools entered the market with a limited number of mostly familiar models/sizes. However, a very nice innovation is that most of the models are available in both hickory and maple versions. A significant number of models are available with wood or nylon tips. And several models are available in what is referred to as a *Nightshade* version, which utilizes honey hickory, a darker-grained wood than the white hickory used for the *Original* models.

Some drummers believe this darker wood actually feels different from the lighter wood in terms of weight and density. Others just like the different aesthetic look. Kit Tools offers them the option. And just to make things a little more interesting, nylon tips on all *Nightshade* models are black.

Before we get into the individual models, there are some general characteristics shared by *all* of the Kit Tools models we tested. To begin with, they all were wonderfully straight and true. Did the company hand-pick a super-clean batch for us to review? Possibly. But my gut feeling is that this is just the nature of how Kit Tools makes and sells its sticks (possibly a holdover from the philosophy of their previous vendor). If the sticks aren't correct, they aren't shipped.

All of the sticks *felt* great in my hand, too. Their finish was a nice compromise between a glossy lacquer and a dry feel: smooth, but not slippery. I saw no cosmetic flaws anywhere, either. Not that I'm bothered by the occasional irregular grain or check mark; wood, after all, is an organic material. But the point is that there weren't any for me *to* be bothered by. This, to me, bespeaks stringent quality-control standards.

So what we have here is a batch of extremely well-made sticks. Now let's look at the models on an individual basis, going more or less from the smallest to the largest.

7A **and** *7B.* I pair these because they're essentially the same stick, but for their length. The *7A* is a thin (.525" shaft) stick intended for light-volume playing. It features a teardrop tip and a narrow taper that bring out the musicality of a ride cymbal. It would be your quintessential jazz stick. The *7B* adds a half inch at the butt end (16 1/16" vs. the 7A's 15 9/16"), keeping the overall musical characteristics but adding a little more reach. These models are available in *Original* or *Nightshade* versions with wood or nylon tips.

SA **and** ***SAL.*** Your basic all-purpose stick, with a slightly rounder teardrop shape than the *7A* and a little shorter taper at the neck. The 15 15/16" length of the basic 5A is a little shorter than the industry-standard 16", making it feel just the tiniest bit more front-heavy than many other *5As.* The *SAL* boosts the length to 16 7/16", adding reach and effectively shifting the balance back a bit. This gives a very nice, responsive action to an otherwise "extra-long" stick. The *5A* is available in all versions; the *SAL* is currently available only in *Original* white hickory with wood tips.

KT#108. Several of the Kit Tools models carry these number designations, and I'll admit that I have no clue as to what they signify, other than perhaps prototype numbers that ultimately became production models. Nonetheless, they identify some really nifty sticks. (They won't be in numerical order here, because I'm trying to stick to a size sequence. Talk to Kit Tools about that, not me.)

The *KT#108* has a shaft diameter of .585", putting it in between a 5A (.560") and a *SB* (.600"). But its short length (15 7/8), moderately long taper, and small, oval/acorn tip produce a very quick response and a bright cymbal sound. This would be a great jazz stick for drummers who don't like to play with tiny sticks. I particularly liked this model in maple, where the lighter nature of the wood combined with the design to give me a "big stick with low weight" response. (The tip of the hickory model produced a brighter, more cutting sound on cymbals than the maple, however.) The *KT#108* comes in maple, *Original,* and *Nightshade,* with wood tips; a "jazz" version (that I didn't get to try) is available in either white hickory or maple, with nylon tips.

KT#111. The *KT#111* has a shaft diameter of .592", making it significantly thicker than a 5A but just slightly thinner than a *5B.* That helps it to be a good general-purpose stick. It also has a long, tapered, barrel tip, which gives it versatility on a ride cymbal and a pointed attack on drumheads. At 16 1/4" long it has good reach, but its relatively tapered neck maintains good balance and rebound, too. I preferred this model in maple in the early going, but found that I was more comfortable with the same stick in hickory once I warmed up. It's nice to have that option. This model is available in *Original, Nightshade,* and maple, with wood tips only.

SB. This is a "workhorse" stick, well-suited for just about any sort of playing where power and durability are required, but sheer massiveness is not necessarily desirable. The shaft is .600" in diameter, and the stick is 16 1/8" long, with a moderate taper and a barrel-shaped tip that puts plenty of impact onto a cymbal or drumhead. The balance is definitely toward the front, but the stick doesn't have a sledgehammer feel.

Ghost. This stick is the antithesis of the *SB.* It's identical in all dimensions except length (it's 1/16" longer), but it's light, fast, and responsive. How? It's made of a "mystery wood" that's much lighter than hickory (but that Robbie Keoskie of Kit Tools tells me *isn't* maple). So once again, you get that "big stick/low weight" comfortability factor going for you. As a result, the stick fairly flies in your hands. And just to set it apart from the rest of Kit Tools' models, the *Ghost* is finished in a sort

of whitewash to enhance it's "ghostly" appearance. It's available in wood tip only.

KT#109. This model is a fooler. It has a thick shaft (.605") and substantial length (16 1/4"). But it also has a long, narrow taper and a long oval tip that give it great bounce and a much lighter impact feel than you'd expect from a stick this size. The manufacturer actually recommends it for "light playing." I loved the feel of the maple model, but its narrow neck did tend to prove fragile at even moderate impact. The hickory stick lasted longer. In either case, the rebound and quickness of this otherwise large stick were impressive. Nice ride-cymbal sound, too. This stick comes in *Original, Nightshade,* and maple versions, with wood tips only.

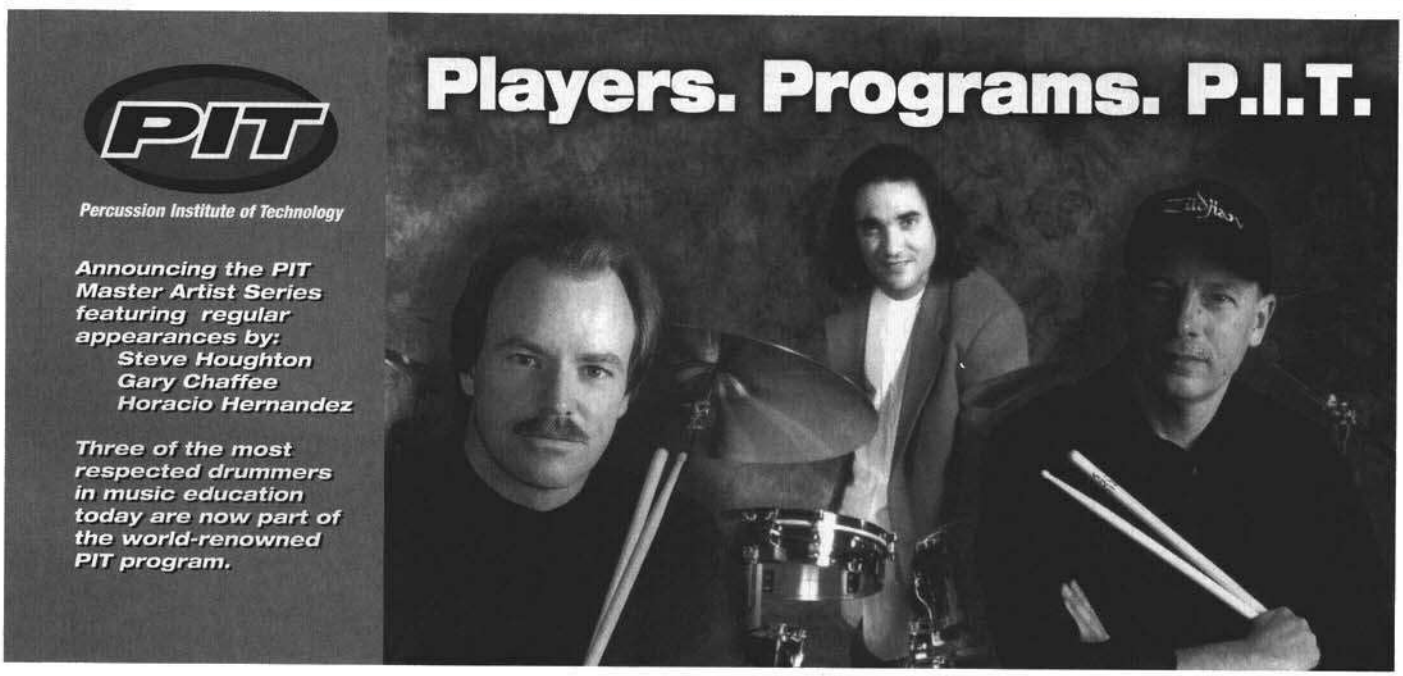
KT#110. Now we get to the big boys in the Kit Tools line. The *KT#110* is 16 1/4" long and has a .605" shaft with a short taper. This gives it a very front-loaded feel for plenty of impact and durability. It also has a large ball tip, to put plenty of punch into drumheads and cymbals. Although not really a huge stick, this would be my stick of choice for situations where power and volume were the primary considerations. It's available in *Original, Nightshade,* and maple, with wood tips only.

Rock. Stressing durability, impact power, and projection, this model is 16 5/8" long and .625" in diameter. Yet it's extremely well-balanced and easy to play. Its tip has a large oval shape that pulls a lot of sound out of drums and cymbals. Kit Tools recommends the *Rock* model for "rock, heavy rock, and marching band." Sounds good to me. This model is available in all wood and tip versions.

Conclusions And Pricing

Quality of construction, excellent designs, and a track record of outstanding consistency (albeit under another brand name) make Kit Tools more than just a "new kid on the block" when it comes to the drumstick market. The sticks feel great, and the line offers some nifty models (including some new ones introduced since this review was conducted). Check 'em out.

All nylon-tip models (and the *Ghost* wood-tip model) list for $9.95; all other wood-tip models are priced at $9.55 per pair. If your dealer isn't carrying Kit Tools sticks yet, contact the company directly for further information, at PO Box 287, Kingfield, ME 04947, tel: (888) 548-7842, fax: (207) 265-4301.



LEARN Programs from 3 months to 4 years. Fifty fully-equipped practice rooms. 24 hour access. Weekly private lessons and visitng faculty.

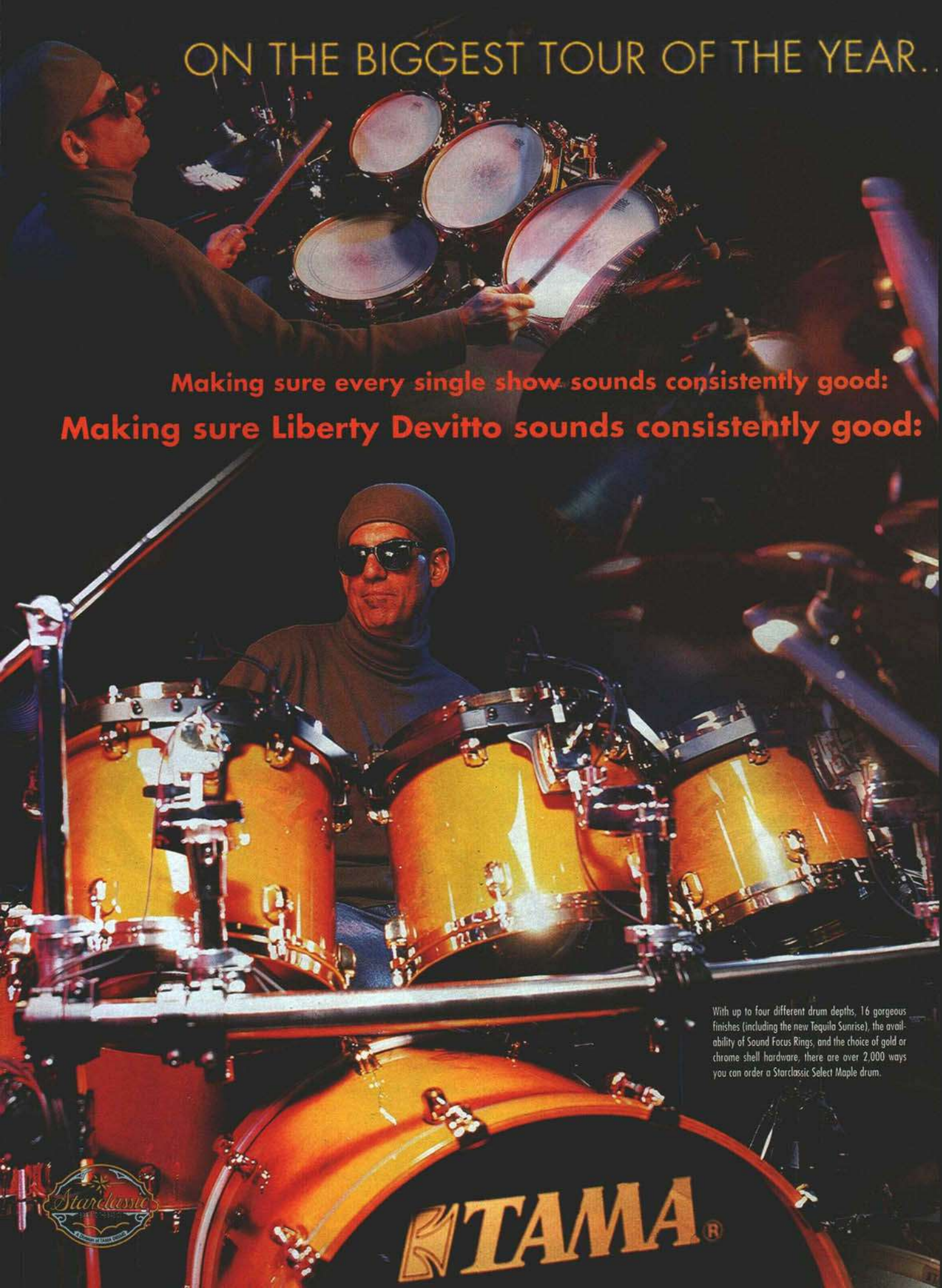
PERFORM Weekly performance workshops in Jazz, R&B, Funk, Rock, Fusion, Odd Meter, Latin, Three Horn Band, and more.

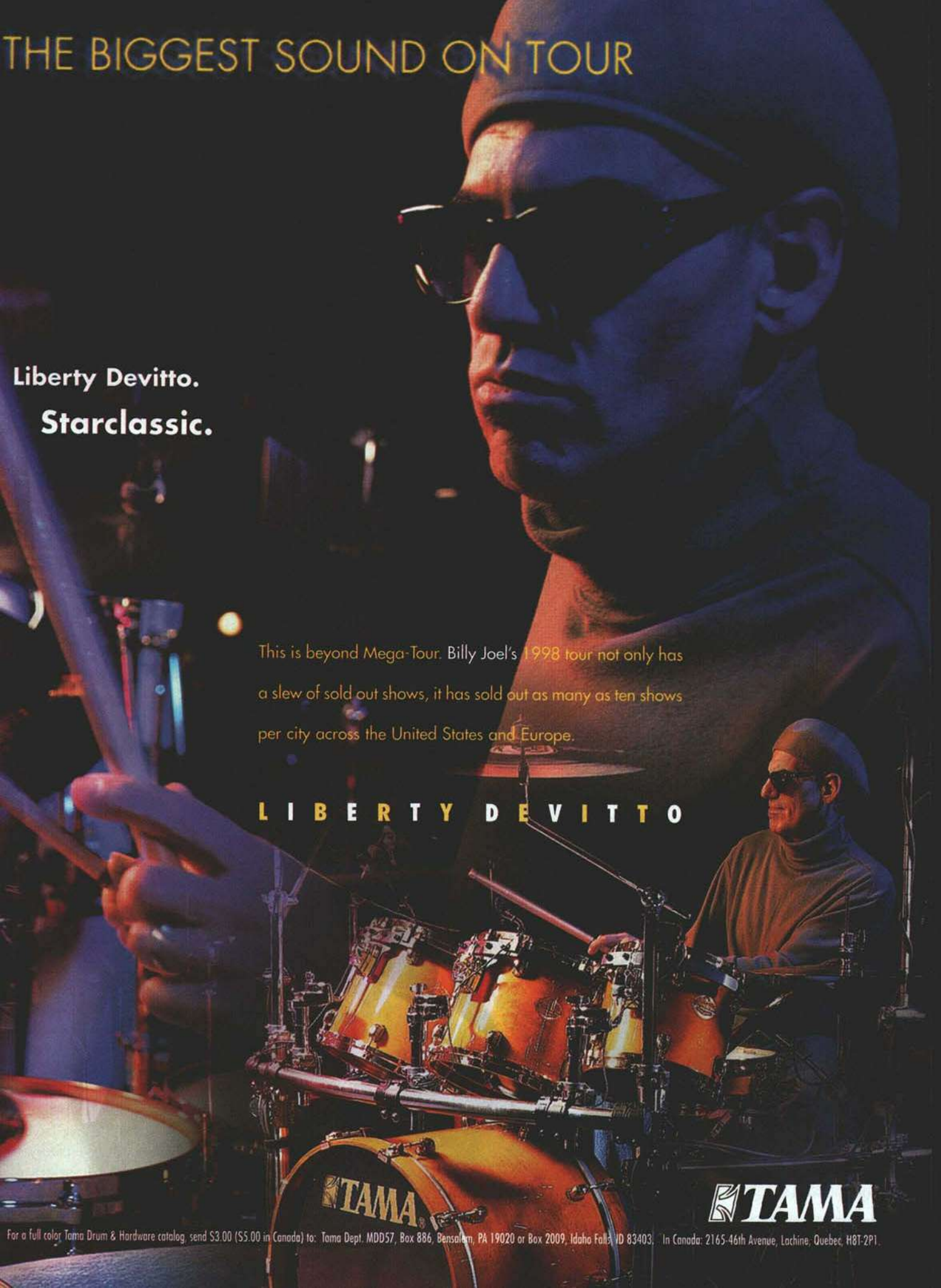
RECORD Access to Mlis state-of-the-art recording studios. Studio experience in core classes. Record your own CD.

WORK Career development. Home production. Music business. Songwriting. Classes available at all levels.

MUSICIANS INSTITUTE

VISIT: www.mi.edu CALL USA/CANADA: 1-800-255-PLAY INTERNATIONAL: 213-462-1384


ON THE BIGGEST TOUR OF THE YEAR..
Making sure every single show sounds consistently good:
Making sure Liberty Devitto sounds consistently good:
With up to four different drum depths, 16 gorgeous finishes (including the new Tequila Sunrise), the availability of Sound Focus Rings, and the choice of gold or chrome shell hardware, there are over 2,000 ways you can order a Starclassic Select Maple drum.
Starclassic
TAMA®


THE BIGGEST SOUND ON TOUR
Liberty Devitto.
Starclassic.
This is beyond Mega-Tour. Billy Joel's 1998 tour not only has a slew of sold out shows, it has sold out as many as ten shows per city across the United States and Europe.
LIBERTY DEVITTO
TAMA
TAMA
For a full color Tama Drum & Hardware catalog, send $3.00 ($5.00 in Canada) to: Tama Dept. MDD57, Box 886, Bensalem, PA 19020 or Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Avenue, Lachine, Quebec, H8T-2P1.

K&K Sound Systems Dyna B 07 Bass Drum Microphone

by Mark Parsons

Small size and low price, but big performance!

WHAT'S HOT
- excellent acoustic characteristics
- compact size
- affordable price
- clever and rugged design

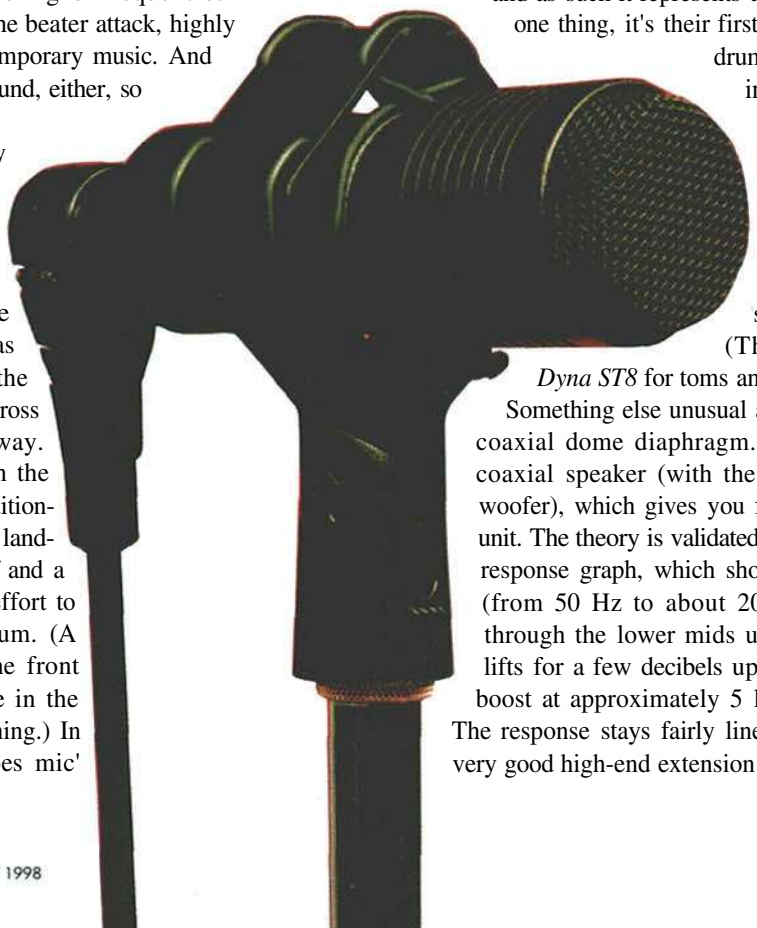
Historical Stuff

When you stop and think about it, there are few job descriptions more demanding in the world of audio equipment than that of a bass drum mic'. First of all, you have to be *tough.* You're not going to hang above the kit out of harm's way like some oh-so-delicate overhead condenser. You're going to be down in the trenches where you may be subject to a certain amount of physical abuse. Then, of course, there's the sonic abuse: Few locations this side of a jet engine's exhaust manifold are louder than the inside of a kick drum being played by a lead-footed thrasher. And it's not enough to merely *survive* this sonic onslaught, you're actually expected to *sound good* in the process! Not only do you have to reproduce some of the lowest frequencies found in music, but you also need to be able to capture higher frequencies in order to put out the "click" of the beater attack, highly prized in many forms of contemporary music. And oh, yeah: No cardboard box sound, either, so easy on the lower mids, please.

If all this isn't enough, lately there's been a premium put on compact size, too. In the days of yore, bass drums were recorded using one of two general techniques. Originally the drum had both heads on and was miked from out front, with the mic' distance ranging from across the room to maybe a foot away. Then, as rock music came on the scene and the kick took on additional prominence within the sonic landscape, the front head came off and a mic' was moved inside in an effort to get more punch out of the drum. (A variation of this is leaving the front head on but with a large hole in the center—effectively the same thing.) In neither of these scenarios does mic' size matter much.

Lately, however, many folks want the resonance of two heads *and* the punch of close miking, so they use a front head that is intact except for a small, offset hole (4" to 6" in diameter) for mic' placement. This means that using a mic' the size of a construction worker's thermos becomes somewhat problematic, to say the least.

The point of all this is that the folks at K&K Sound Systems have decided to meet these multiple challenges head-on with the *Dyna B 07.* Is the *Dyna B 07* up to it? Stay tuned.



Technical Stuff

The *Dyna B 07 is a* cardioid dynamic bass drum microphone, and as such it represents a couple of firsts for K&K. For one thing, it's their first mic' designed for use on kick drums. (Their other drumset mic's include models specifically for snare, toms, hi-hats, and overheads.) Also, it is the first dynamic mic' (for *any* application) introduced by this company, which built its reputation making high-quality small condenser mic's. (They've since introduced the *Dyna ST8* for toms and snares.)

Something else unusual about this mic' is that it uses a coaxial dome diaphragm. It's the same principle as a coaxial speaker (with the tweeter in the center of the woofer), which gives you full-range response in a single unit. The theory is validated with a look at the *Dyna B* 07's response graph, which shows a boost in the bottom end (from 50 Hz to about 200 Hz), then a flat response through the lower mids until about 1,500 Hz. There it lifts for a few decibels up past 10 kHz, with the largest boost at approximately 5 kHz (beater attack territory!). The response stays fairly linear out past 18 kHz, which is very good high-end extension for a dynamic microphone.

TIRED OF PLAYING IN CIRCLES?

APPROACH YOUR PLAYING FROM A DIFFERENT ANGLE.

The NEW trapKAT 2.0 is the ideal digital drumset for your MIDI studio, practice and live playing.

- ***Sequencing***.....Capture every nuance of your playing with true FSR sensor technology.
- ***Quiet Practice***...Resilient gum rubber pads feel natural to play on.
- ***Performance***.....Fast setup, 24 pads plus bass drum and hi-hat in less than five minutes.

manufactured by... **Alternate Mode, Inc.**

53 First Ave. Chicopee, MA 01020 tel. 413-594-5190 fax. 413-592-7987 email. KAT1993@aol.com

The *Dyna B 07* also employs a neodymium magnet, which helps with low-end response and increases gain. K&K claims the mic' will handle SPLs up to 158 dB (which I don't doubt for a minute but have no way to test without endangering everyone within a ten-mile radius). That means the *Dyna B 07* will record without distortion just about any sound you could possibly create.

Physical Stuff

Right off the bat I've got to say that this microphone comes the closest to actually meeting the definition of "bulletproof of any mic' I've seen. The body is machined out of solid aluminum, with a heavy stainless-steel mesh protecting the capsule at one end and the XLR jack recessed within the other end. Yet for all its solidity, the mic' is still extremely compact, with an overall length of 4 1/2" and a diameter of 1 3/8" (increasing to 1 1/2" at the diaphragm end).

Adding to the ruggedness of the *Dyna B 07* is one of the most comprehensive shock-mounting schemes available. First, the capsule itself is held with a four-point elastic suspension bracket. Then, the suspension bracket is gel-imbedded within the body of the mic'. Finally, the mic' comes with a very functional shock mount. This mount consists of a 2"x2" plastic frame through which is woven an elastic band. The band forms a "tic-tac-toe" grid in which the mic' is securely suspended. The unit is connected via a pivot to the usual 5/8x13 mic'-stand adapter, so the mic' can be positioned however you like. This includes hanging it upside down, which is actually the most secure way to hang a mic' inside a kick (with the mic' below and parallel to the boom arm). K&K has even gone to the trouble of machining two grooves into the body of the *Dyna B 07* so it will nest snugly in the shock mount with no chance of slippage. Good job!

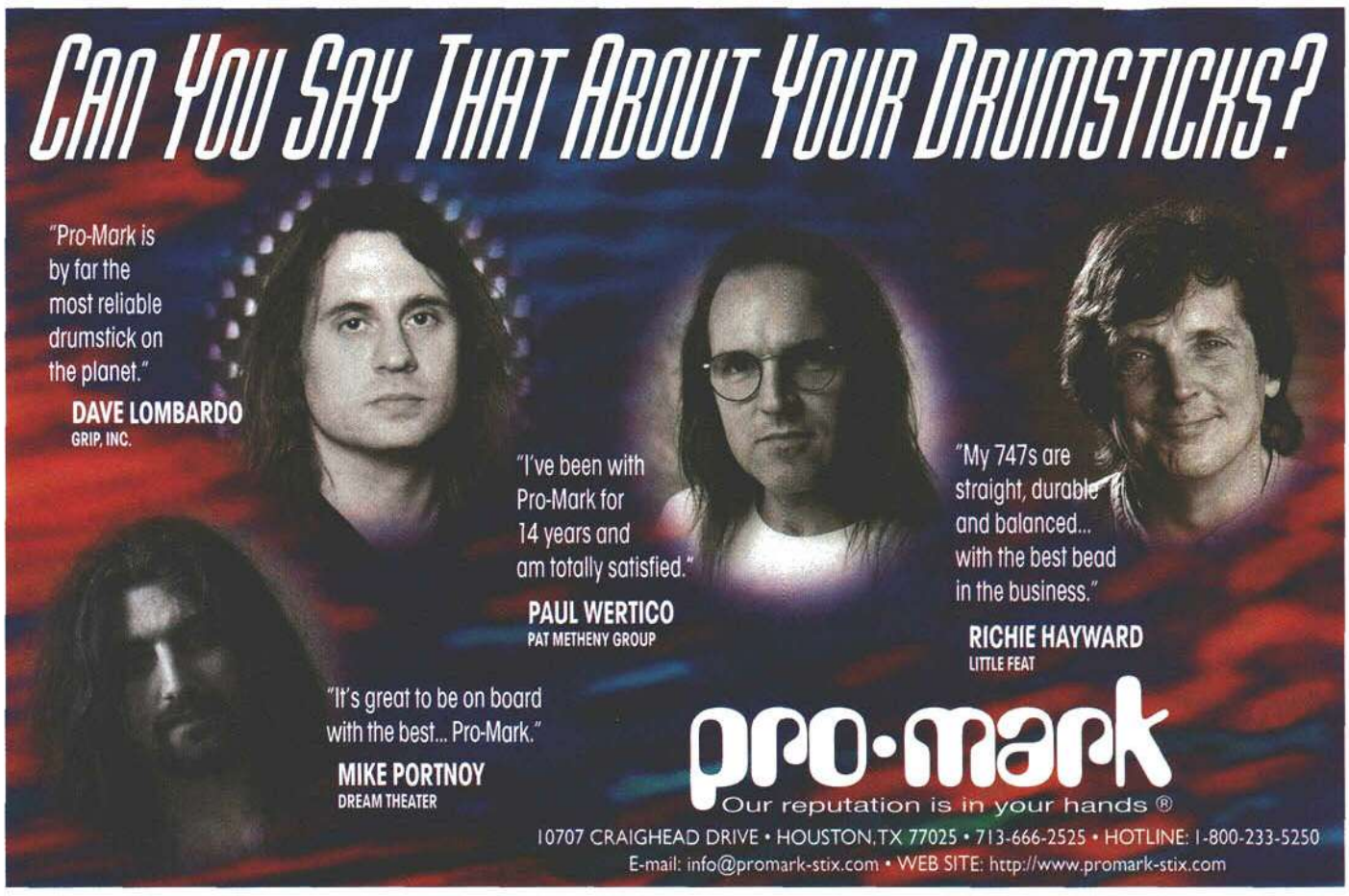
The mic' comes in a semi-matte black finish that closely matches the finish on the shock mount, making for a professional-looking package. Adding to the professionalism is the inclusion of a mic' cable that terminates at the mic' end with a right-angle XLR connector. That's a nice touch that makes it easy to keep things neat and out of the way (and helps avert a tripping hazard) when the mic' is used in front of a bass drum.

Sonic Stuff

I tested the *Dyna B 07* alongside two very popular "industry standard" kick mic's as known points of reference. One of these enjoys a reputation as an "aggressive-sounding" mic' because of its rather forward tonal character, while the other is known more as a "beefy-sounding" mic' (hereafter referred to as mic's A and B, respectively).

The mic's were used on a kick drum in four locations. Starting close and working out, the first location was resting on a pad only a few inches from the batter head. Here the *Dyna B 07* exhibited qualities of both reference mic's, with all of the bite of mic' A and some of the thud of mic' B. Pulling out some lower mids (-6 dB at 350 Hz) and adding a little top (+2 dB at 6 kHz) brought out a useful sound for a rock context—at least as good as either of the other mic's with similar EQ applied.

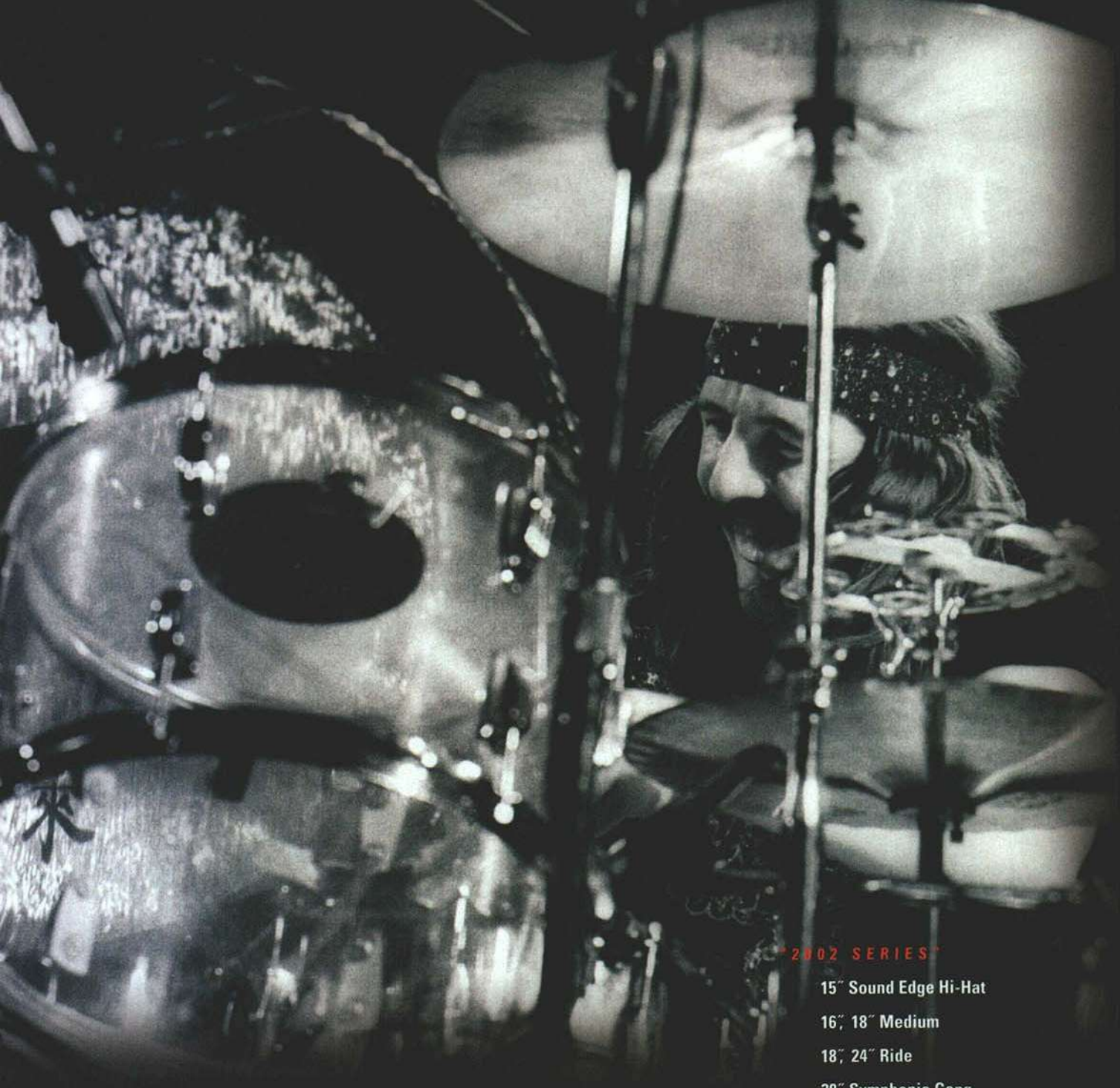
On to my "standard" position, with the mic' on a low boom in



On the plus side, there's the new TimeMaster from Morley. Working more like a speedometer than a metronome, it allows you to make tempo adjustments while playing. That way, if anything goes wrong, you can blame the guitar player. If, that is, he hasn't already shaved his head and made a beeline for the airport.

MORLEY

FOR MORE INFORMATION OR TO PURCHASE THIS T-SHIRT ($15), CONTACT US AT 185 DETROIT STREET, CARY, IL 60013, 1-800-639-4668 OR www.morleypedals.com



"2002 SERIES"

15" Sound Edge Hi-Hat

16", 18" Medium

18", 24" Ride

38" Symphonic Gong

JOHN

Bonham

PAiSTe

CYMBALS SOUNDS GONGS

To get free Paiste literature and stickers or to get any Paiste artist's setup, please call 800/472-4783 or write Paiste America, 460 Atlas Street, Brea, CA 92621, USA. Fax +1-714/671-5869

the middle of the drum, pointing at the beater contact spot. Here the *Dyna B 07* really came to life, putting out a very good sound without benefit of *any* EQ or additional processing—which is a rare occurrence in my book. Under these conditions (flat and dry) I thought it was clearly the best of the trio, having a good balance of fundamental tone and beater attack. It was not quite as boomy as mic' B, but had much better articulation, and was better all the way around than mic' A, having more beef *and* bite. All it took was a little reduction in the 350-500 Hz region to smooth it out a touch, and we were listening to a wonderfully satisfying kick-drum sound that would be right at home in any contemporary setting.

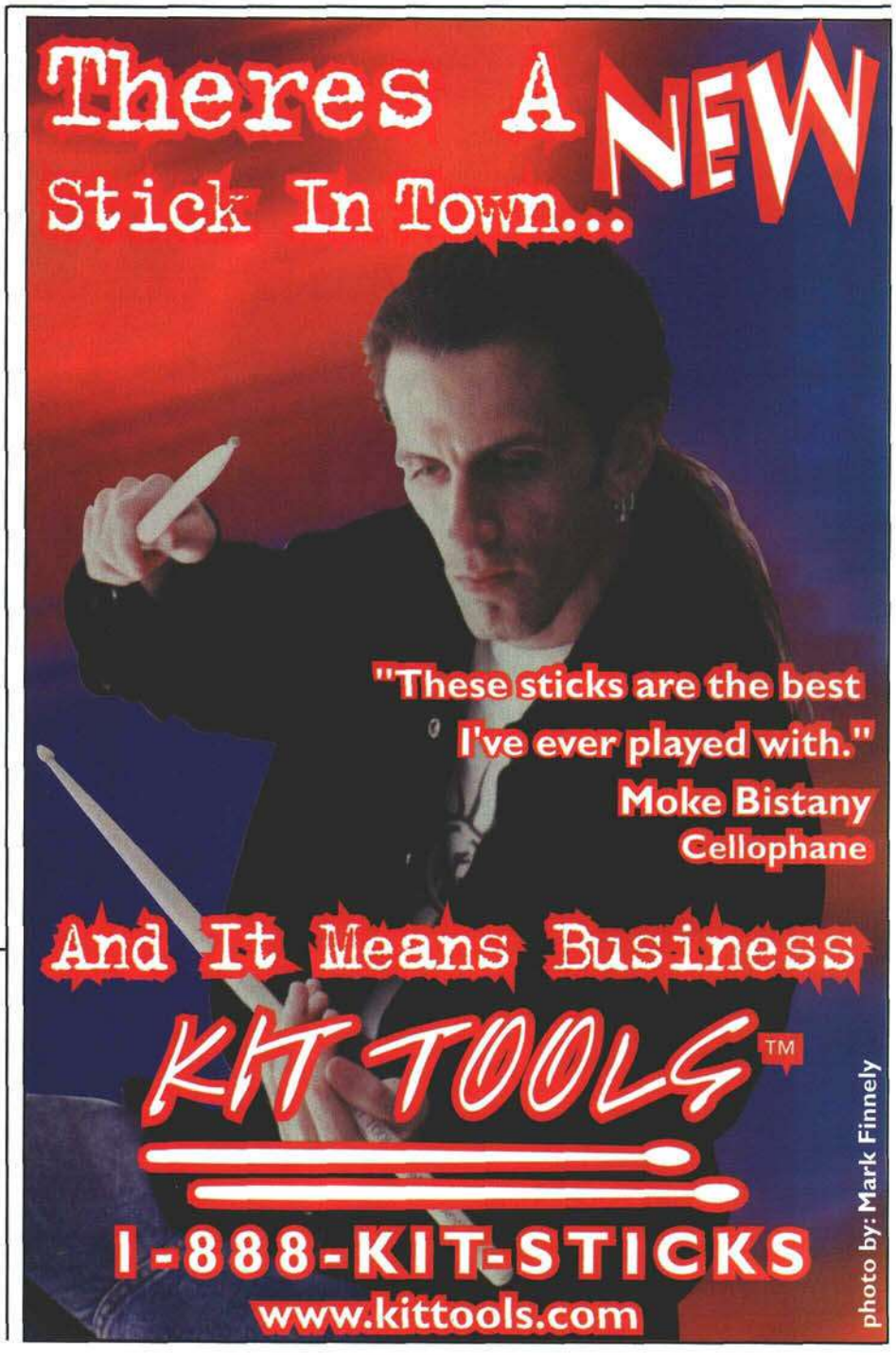
But what if you prefer a sound that *isn't* quite so contemporary? The *Dyna B 07* seemed to excel at that, too. Placed outside the drum about 4" from the front head, it required less EQ than either reference mic' to achieve a very natural bass-drum sound. Pulled back to approximately 2' from the drum, all it needed was a small bass boost to make up for the distance (lack of proximity = lack of proximity effect) and it yielded a very nice "ambient" sound.

Mic's that work well on kick drums usually sound good on large toms too, and the *Dyna B 07* was no exception. It reproduced the warm sustain of a 16" maple tom with ease. But why stop there? We also tested it on smaller toms ranging from 8" to 14", this time referencing it to two different brand-name dynamic mic's commonly used for this task. The *Dyna B 07* compared favorably to both of them in this application. I was expecting a strong fundamental from the *Dyna B 07* (and I got it). But, surprisingly, it also had as much (or more) top end as the smaller mic's we compared it to. Could this be the coaxial dome diaphragm doing its thing? It's hard for me to say, but it certainly *sounded* like the best attributes of a large diaphragm and a small diaphragm mixed together. Very impressive.

Conclusions And Financial Stuff

First, I don't want to give the impression that I'm slamming the mic's I compared the *Dyna B 07* to. (This wasn't set up to be a shootout, and this is exactly why I didn't name them.) They each have their own personality, and singly or together they were probably used to track the drums on 80% of the CDs in your collection. (It's not for nothing that I—along with a million other engineers—own and regularly use them.) Having said that, however, my review period with the *Dyna B 07* convinced me that a microphone doesn't have to be made by one of the "big guys" in order to be a great-sounding product. And at a list price of $269 (including shock mount, right-angle cable, and a hard plastic case), it's also a heck of a value.

HAVE YOU MISSED AN ISSUE?
Nothing is worse than missing an important issue of MD! We'll be happy to correct the problem for you. Call us toll free!
1•800•551•DRUM
(Mon - Fri 8:30 AM - 4:30 PM CST)



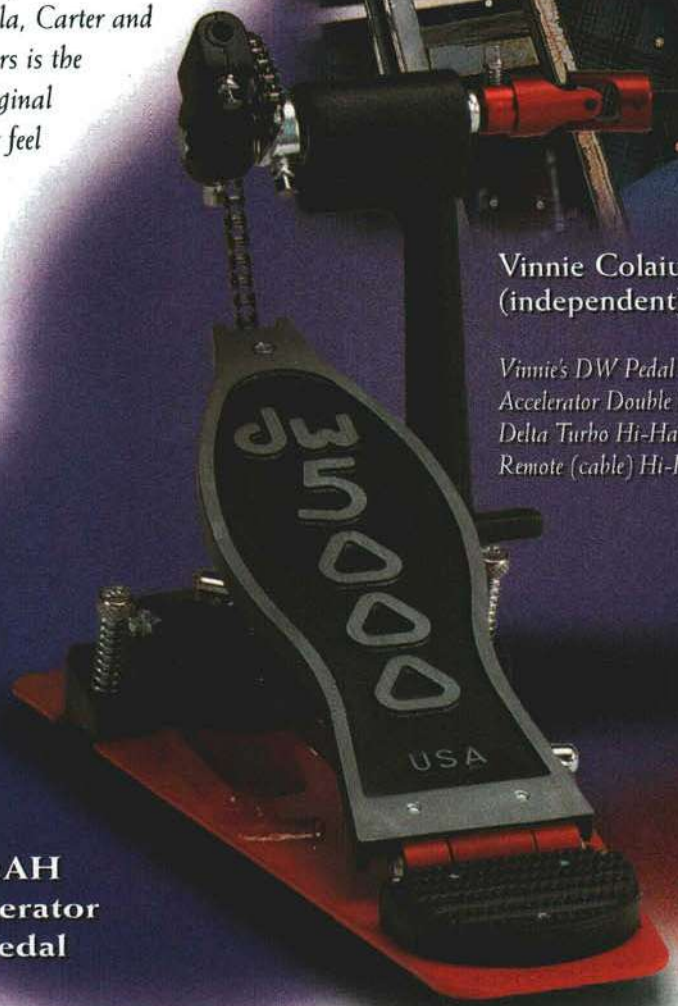
DW 5000 Series Pedals

DELTA DOUBLE BASS DRUM PEDAL

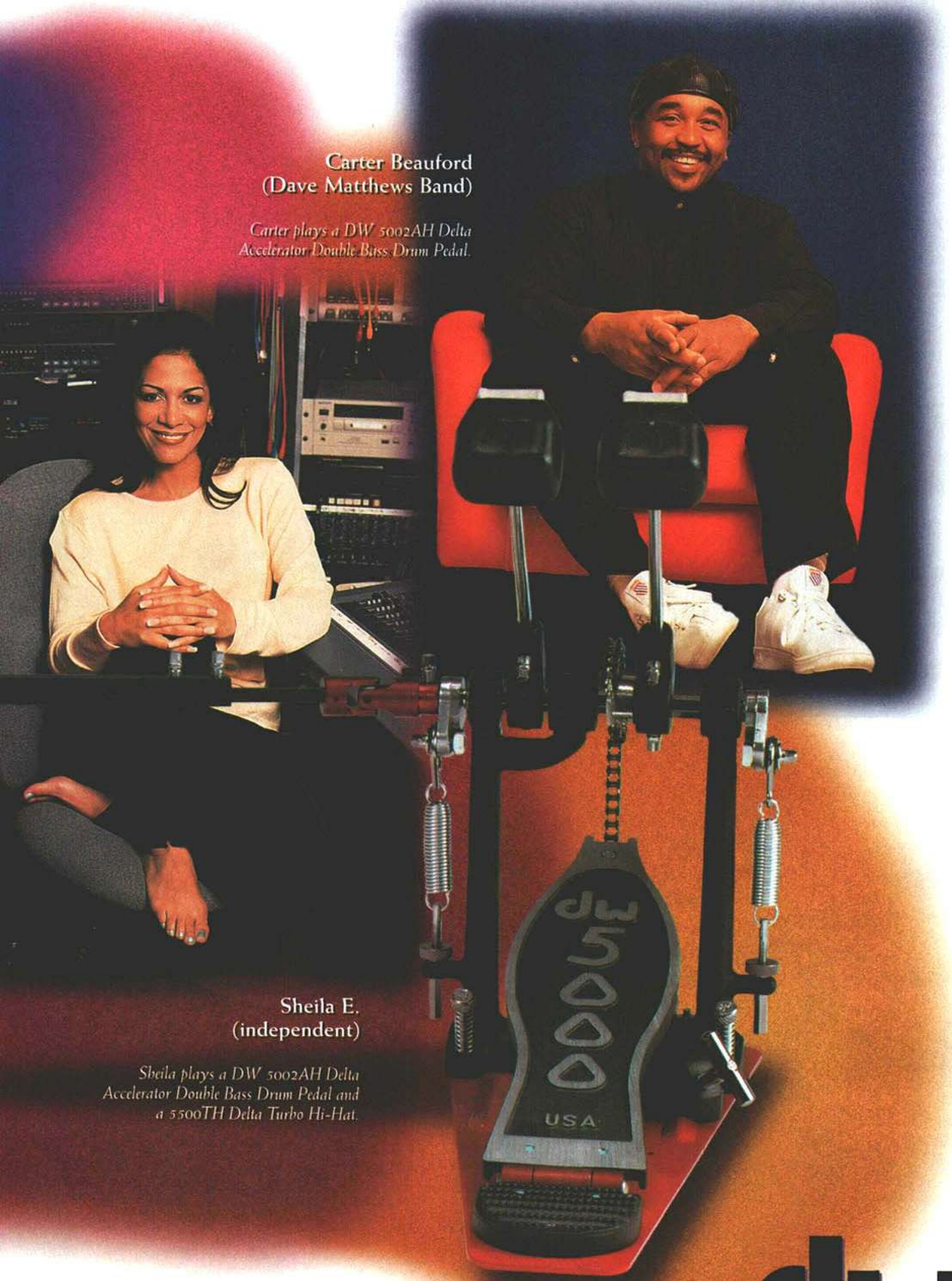
Like all of Drum Workshop's popular 5000 Series Delta Bass Drum Pedals, the 5002 Delta Double Pedals feature a host of DW advances, including aluminum pedal plates for strength, ball-bearing rockers for speed and a dual adjusting parallel hoop clamp for security. Plus, these state-of-the-art pedals are available in a choice of contemporary Accelerator (off-set) and Turbo (center) Chain & Sprocket or classic Nylon Strap drive systems that allow drummers to pick the action that's right for them no matter what their style or situation. Of course, Delta Doubles also include two patented, ultra-smooth, ultra-dependable ball-bearing hinges as well as DW's acccurate and sensitive, low-mass, dual U-Joint linkage assembly. But, what really makes DW Pedals the choice of Vinnie, Sheila, Carter and so many of the world's top players is the unique combination of DW's original pedal innovations and legendary feel they can always depend on. Which is why you owe it to yourself to play a DW Delta Double, too. Test drive one today at your local authorized DW Pedal & Hardware dealer.

Vinnie Colaiuta
(independent)

Vinnie's DW Pedal set-up includes a 5002AH Delta Accelerator Double Bass Drum Pedal, a 5500TH Delta Turbo Hi-Hat and a 5502LB Low-Boy Remote (cable) Hi-Hat.



DW5002AH
Delta Accelerator
Double Pedal



Carter Beauford
(Dave Matthews Band)

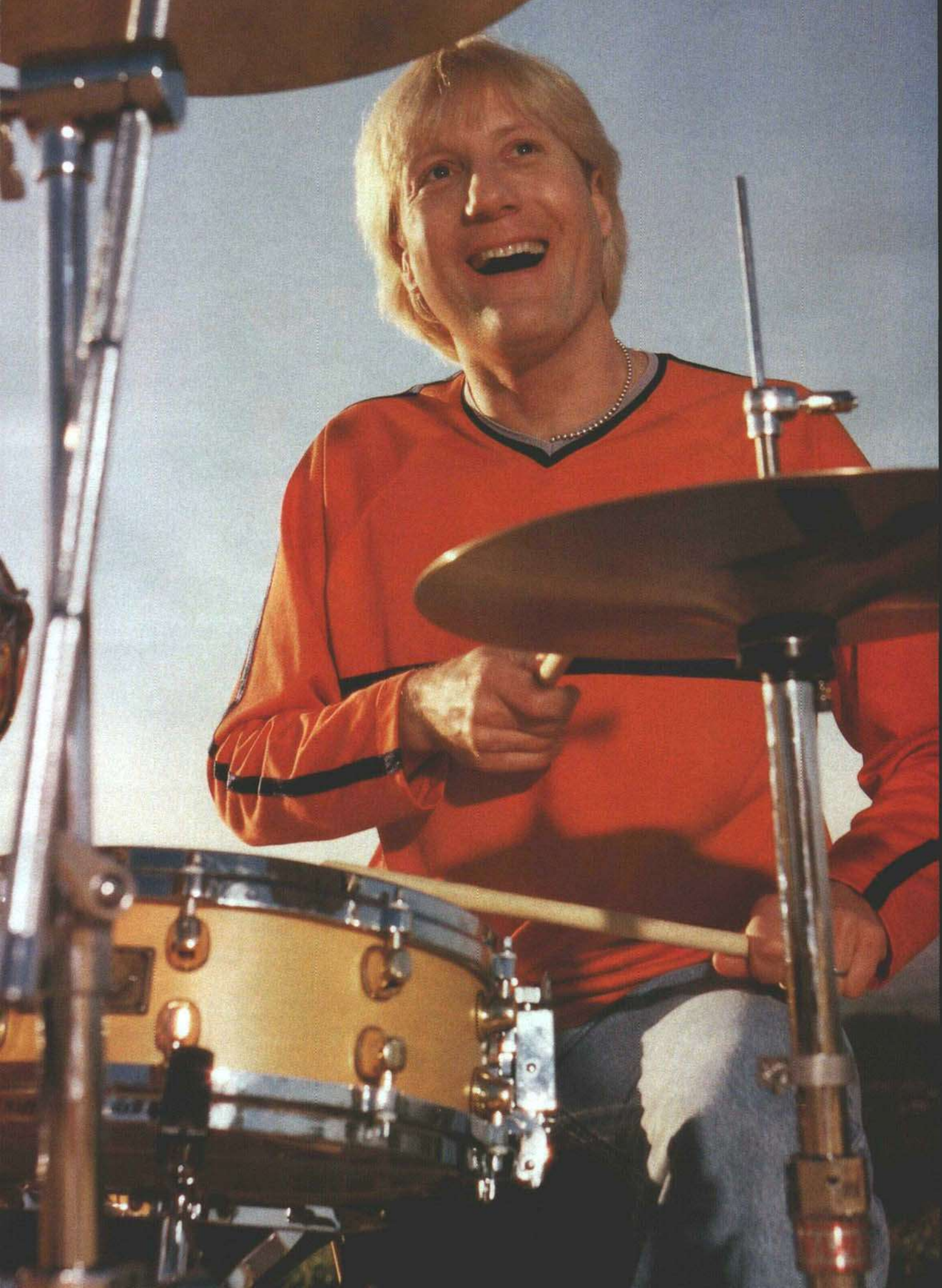
Carter plays a DW 5002AH Delta Accelerator Double Bass Drum Pedal.

Sheila E.
(independent)

Sheila plays a DW 5002AH Delta Accelerator Double Bass Drum Pedal and a 5500TH Delta Turbo Hi-Hat.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

dw®



GREGG BISSONETTE

GOLDEN DRUMMER

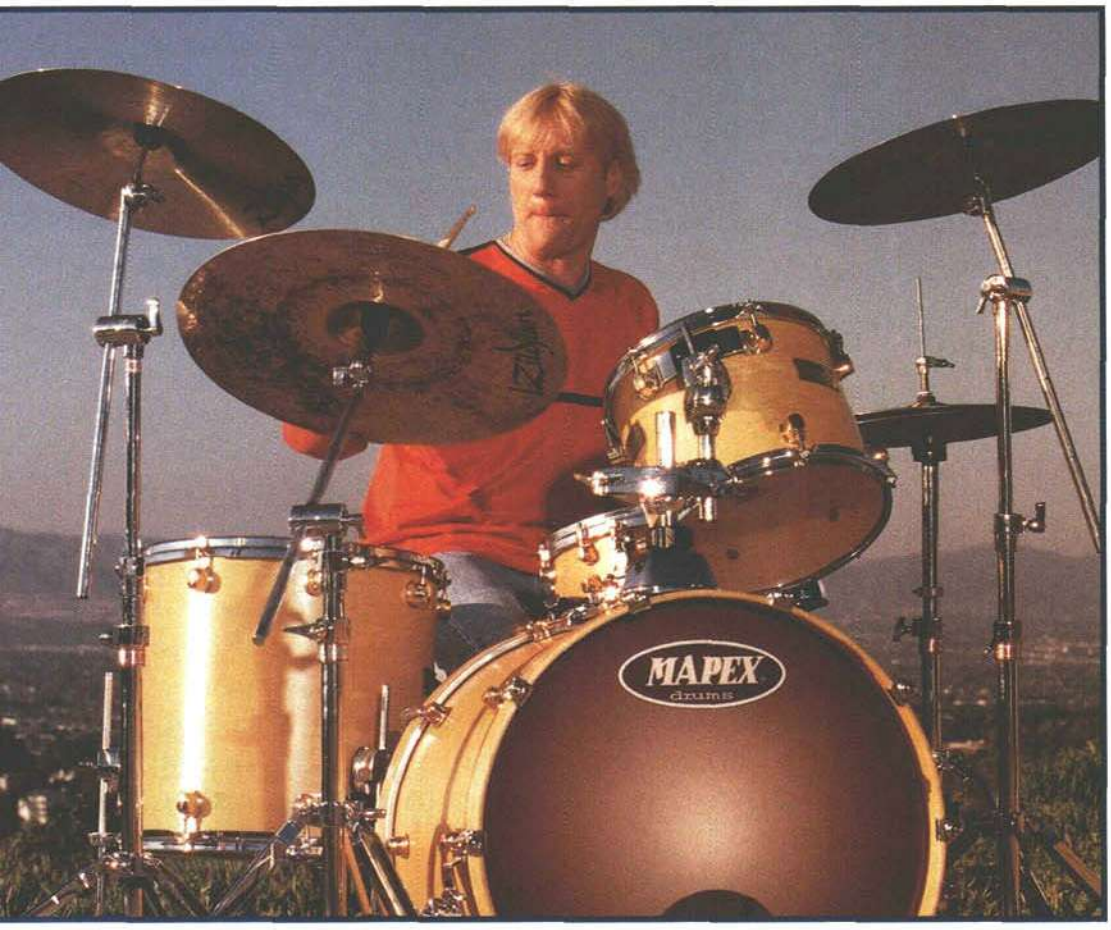
Life and music have changed considerably for Gregg Bissonette since his last interview with *Modern Drummer,* seven years ago. At the time Bissonette was still working with David Lee Roth, and anyone who had caught one of his shows would have assumed Gregg was solely a rock/heavy metal drummer. They probably never would have realized Gregg had worked extensively with jazz great Maynard Ferguson. The more musically savvy, however, would have picked up on the nuances and shadings Gregg had honed earlier at North Texas State while playing in the famed One O'Clock Band.

Gregg's new, self-titled CD showcases his incredible versatility as a drummer. It's an obvious combination of the extensive training and finesse he received and the whole-hearted fun he had as a kid who loved the Beatles, pounding away in his basement to records. This new record also mixes in the experiences the drummer has had since leaving Roth, including performing on countless sessions and clinic tours, as well as playing with Joe Satriani, Andy Summers, Toto, Steve Vai, and the Mustard Seeds, the democratic band he formed with his bass-playing brother Matt.

And along with his musical maturation, Gregg's changing personal life—his marriage to Sadhna and the birth of their son Noah Budd—has also contributed to Gregg's growth as a man and a musician. \Vith a career that never seems to slow, it's clear that Gregg Bissonette's maturing musical talents are in hot demand.

BY ROBYN FLANS

PHOTOS BY MORRISON + WULFFRAAT



RF: What do you like about your new solo record?
GB: I like that it's a collaboration between me and my brother Matt. I wanted to put his name on the album too, but he's involved with the Mustard Seeds and his own thing, so he said, "Why don't you just make it your own solo album?" But he wrote all of the songs, except the remakes. He's not only my favorite bass player, but my favorite writer too. I just said, "Matt, I want you to write an album's worth of stuff for me that really features the drums. I want to use just bass and drums, and pick ten different guitar players that I really like and have them each play a tune that's sort of in their style."

Years ago Matt and I had actually done a CD that was never released in the stores called *Siblings*. We combined five of those songs with six new ones. I wanted to do something sort of "Policey" with Andy Summers, so I said, "Matt, do you have a tune for Andy?" He said, "Yeah. The intro is gonna start with kind of a 'Message In A Bottle' thing. It won't be overly Policey, so Andy won't feel like we're trying to rip him off, but it'll be in that vibe.' That's all I needed to hear. The next day, we went in and put the drums and bass down and I played a drum solo at the end. Then Andy came in. The song is called "Wildwood," which is the elementary school that Matt, my sister Kathy, and I went to when we were kids.

That basic process was the same with every guitar player. On the song we did with Ty Tabor from King's X, "Dr. Toulak," Matt said, "I got this idea: I want to do a 'Penny Lane' kind of thing at the end of the song." I said, "Okay! You're the writer, you're the producer. Produce me!" He said, "The first eight bars of the tune are gonna be like when Ringo put the tea towels on his toms and deadened them up. I want you to just play a track of toms going around first, and we'll do a bed of that muted tom thing. Then we'll put the real drum track over that. Because of this process we'll need forty-eight tracks." So we booked some time at Mad Hatter, Chick Corea's studio, where they had a forty-eight-track room. I also had this clay pot drum that I wanted to play to get a tabla-like effect.

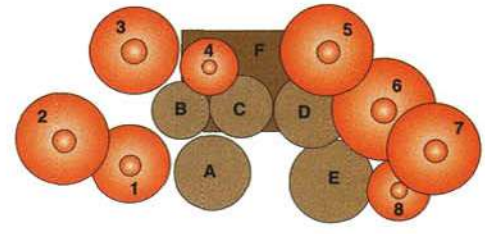
One of the really interesting things, too, is that Matt and I got a chance to do a song with Steve Vai. The three of us had played together on David Lee Roth's *Skyscraper* tour. Matt wrote this really cool tune called "Common Road," which was the street right behind 1920 Shady Drive, which is the street we lived on. The song is kind of a mix of boogaloo, pop, and alternative. At the end of the tune I said to Steve, "You know how with *Zappa* the guitar and the drums would play unison

GREGG'S KIT

Drumset: Mapex *Orion Bird's Eye Maple*
A. 6 1/2x14 snare
B. 10x10 tom
C. 10x12 tom
D. 12x14 tom
E. 16x16 floor tom
F. 18x22 bass drum

Cymbals: Zildjian
1. 15" K hi-hats
2. 18" *Oriental China Trash*
3. 17" K Dark crash
4. 10" K splash
5. 18" K Dark crash
6. 20" K *Pre-Aged* ride
7. 18" *Oriental China Trash*
8. 12" *Trash Hats*

Hardware: Mapex, with a DW 5002 double bass drum pedal
Heads: Remo coated *Ambassadors* on batters, clear *Ambassadors* on bottoms
Sticks: Vic Firth Gregg *Bissonette* model

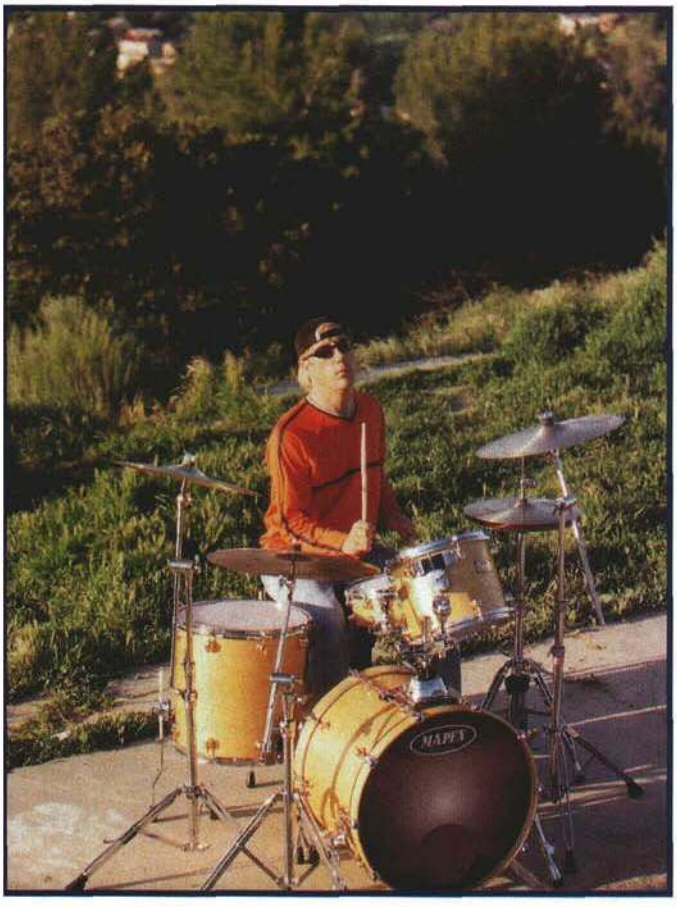


things together? How about if when I do my drum solo you just cop one of the licks on guitar as I'm playing a tom thing?" He said, "Yeah, okay. Better than that, I'll put seven different tracks on this song—one with acoustic, one with a sitar, one with an electric. How about if I use all seven different guitars and play different licks with you?"

Steve went in and orchestrated it, just by hearing the licks over and over again, so whenever I played a certain lick, he'd let the lick go by and then he'd play the same lick on guitar. It sounds like we wrote the whole thing together, but he's just such a great musician.

Getting to work with guitarist Scott Henderson was great, too. I've always loved his playing. He's one of the first guitarists I worked with when I moved to LA, and he always hit me as having a Jimi Hendrix meets Allan Holdsworth kind of sensibility.

George Bernhardt and Doug Bossi, the guitarists with the Mustard Seeds, and I used to do a version of "Frankenstein" at club gigs. The whole song is keyboard-oriented, so George said, "What if I just learn the whole keyboard solo on guitar?" It's amazing. Also, on the club gigs that we used to do, I would play a drum intro to like "Manic Depression," and the whole band would go into "Manic Depression." Or I'd play "Come Together," and the whole band would come in on "Come Together." Then I'd stop and do "Wipeout" and they'd play "Wipeout." It got



MAKING MEMORIES

Gregg's reputation as a solid and creative drummer has led him into some pretty interesting musical situations. Here are Gregg's thoughts on what he feels are a few of his *most* memorable moments.

RICHIE KOTZEN—The Intergalactic Fusion Experience

"The first time I heard Richie play guitar was when Steve Smith played me a CD of Richie's that he had just played on. Then two years ago, I got a call to do Richie's fusion album for Shrapnel Records, *The Intergalactic Fusion Experience.* Richie explained that he hadn't listened to a lot of fusion, but he had just gotten a few Mahavishnu Orchestra CDs and wanted to do something in that style. I thought, That's quite an undertaking.'

"Sessions were booked to start in two weeks, and Richie came over to my house and played me a cassette demo of the songs with an 8th-note cowbell click and a Wurlitzer piano playing rhythm. I couldn't find 1 most of the time; the time signature was always changing. I asked him if he had a chart, but he said that he really didn't read much. I would ask him a question like, 'Is this section in 9/8, 11/8, or 7/8?' He'd say, 'I'm not sure. I don't really count it, I just feel it.' I knew my hands were full and it would take forever to figure out a basic 'cheat sheet' chart. Not only was the time signature changing every four bars or so, the rhythmic figures and accents were really complicated.

"To get it all done in time for the session, I hired a couple of drummer pals of mine—Tony Pia and Chris Brady—to do the charts for me. I had to figure out what to play over the music and how I could make it feel natural. Then when I called Richie to ask what studio he wanted my drumset delivered to, he said, 'I want to do it in my living room.' My next question was, 'Who's engineering?' He said, 'I'm going to engineer it myself.'

"I showed up the next day at his house and I played for about fifteen minutes in his living room while he was getting sounds on a board that was around the corner in a spare bedroom. He came in fifteen minutes later and said, 'I put a little of that on tape. Come on in.' I went to the spare bedroom and I couldn't believe my ears. It sounded like one of the cleanest, punchiest drum sounds I had ever heard anybody get out of my kit. We spent the rest of the day getting the drum tracks, and I had a blast.

"At the end of the day, Richie asked me to come up with a few song ideas with him and record a few drum tracks so he could overdub on them later. I spent about an hour and wrote out some song forms, and the next thing I knew we had co-written a couple of tunes. It was definitely some of the most challenging music I ever played. He had to punch me in a bunch. He said he was going to put guitars on it the next week and have Jeff Berlin play some bass, and play some bass and keyboards himself, sing a little bit, mix and master the CD, and I'd have a copy in about three weeks!

"When I received the CD in the mail, I was blown away at what an amazing job he did on everything that was once just a skeleton click track with Wurlitzer keyboard. I'm really proud of it. Occasionally I'll be doing a clinic in Thailand or somewhere and people will come up with the CD and ask me what I was doing."

THE MUSTARD SEEDS

"In '94, my brother Matt and I, along with George Bernhardt and Doug Bossi, did twelve demos for our band the Mustard Seeds. I had never been so involved with the writing and production of a project, and it was so rewarding to be a part of something from the beginning.

"There's nothing like the sense of accomplishment you receive from being in a real band, where each member pulls their equal share of the weight. We were also big fans of Brian Carlstrom, a great engineer who had worked on the Alice In Chains CD *Dirt,* among other things, and he engineered and co-produced our tunes 'Mr. Green' and 'Quicksand.' My favorite cut is 'Mr. Green,' because through the writing I was able to incorporate Ringo's 'The End' into the intro. We were such Beatle nuts that it was a blast to be able to inject some Ringo influences without anyone saying, 'Hey, you can't do that.'"

continued on page 71

to be a "Name That Tune" kind of a deal, so I thought I'd record it that way to show that the drummer is a musician too. You can actually tell what songs these are by listening to the drum beats.

I started with the Frankenstein" thing, then I did Joey Kramer's "Walk This Way," Charlie Watts' "Honky Tonk Women," adding the cowbell into the groove, Ringo's "The End" from *Abbey Road,* Don Brewer's intro to "American Band," Ringo's "Tomorrow Never Knows," Alex Van Halen's "Hot For Teacher," John Bonham's "Rock And Roll," Ron Wilson of the Surfaris' version of "Wipe Out," Mitch Mitchell's "Manic Depression," Jeff Porcaro's "Rosanna," Ringo's "Come Together," ending up with "Frankenstein." It was just really fun to get to do that.

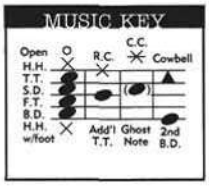
"Tribute To Tony" is another song on the CD inspired by my studying with Tony Williams. I'd say, "Hey Tony, what was that lick you did on *Four And Morel"* He'd say, "You mean this one?" and he'd just play it. He was just so open about it. I wanted to thank him for having shown me how he did stuff. Nobody can ever sound like Tony Williams. But I wanted to use black dot heads and do sort of a salute to him with that song.

Michael Thompson did "1920 Shady Drive," which is a song actually displaced by an 8th note. It starts on the "&" of 4, so when you hear the bass come in, the bass is actually starting on the "&" of 4. The drum beat does the same thing, so instead of starting on 1, the whole verse is moved back an 8th note. When it comes to the B sec-

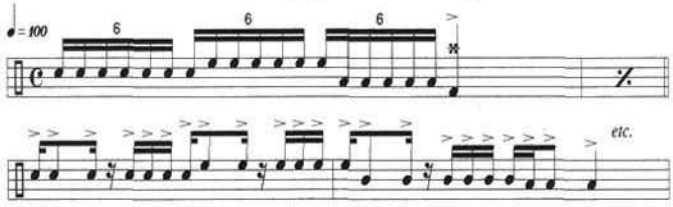
CREATING A MONSTER

Gregg Bissonette had an interesting idea for his new solo album: The drummer wanted to piece together a drum break for the Edgar Winter classic, "Frankenstein." According to Gregg, "I wanted to incorporate twelve of my favorite classic rock drum grooves into the solo. Drum beats really do help make a song!

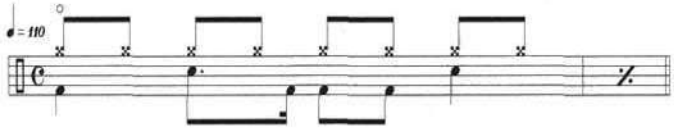
"I hope the listener can follow along with the CD and check out all twelve of these drum parts that I've transcribed—parts without which none of these classic tunes would be the same. Remember, people don't dance to the guitar part, they dance to the drum groove!"



1. "Frankenstein"—Chuck Ruff (Edgar Winter Group)



2. "Walk This Way"-Joey Kramer (Aerosmith)



3. "Honky Tonk Women"—Charlie Watts (Rolling Stones)

4. "The End"—Ringo Starr (The Beatles)

5. "We're An American Band"—Don Brewer (Grand Funk Railroad)

tion and the chorus, it's back to 1.

What's neat about the album is that it has a drum solo in almost every song, but it's not a drum solo coming out of nowhere, where everyone stops for the drummer to solo. Drummers play on so many different songs that have guitar and sax solos in the middle, so who's to say that the band can't hold the groove down for a drummer to play a solo, so long as it's something people can tap their feet to and get into. The songs keep going and the bass and guitar hold down the groove for the drums to solo. There are guitar solos on every song, too.

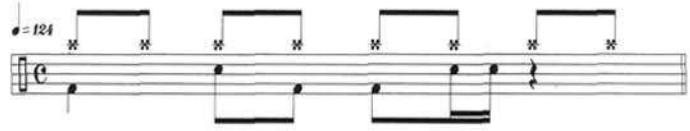
RF: Besides working on your solo album, you've done a lot of recording work lately, including a good deal of motion picture soundtracks.

GB: I just started getting some calls for movies. Matt and I recently did one called *El Dorado* for Hans Zimmer, which comes out in '99. I also did a Mel Gibson movie called *Payback,* which will be out in October. A friend of mine, Chris Boardman, got me involved in that. A lot of it boils down to the relationships you have with people in the music business. Sometimes you think, If I do this gig at the Baked Potato, there might only be twenty people in the room. But if one of those twenty people is a peer of yours and is impressed, you never know what that could lead to.

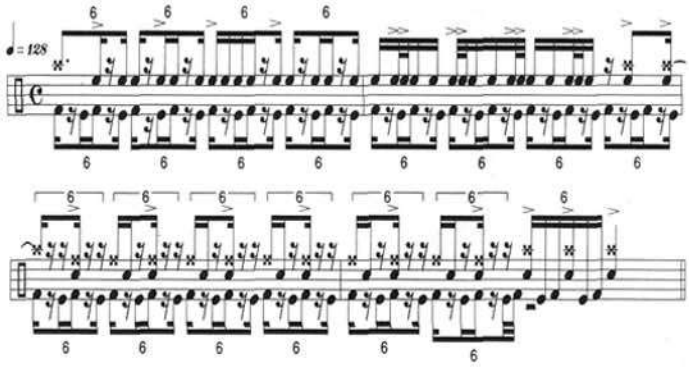
RF: I noticed you recorded two tunes for a film recently—one with Garth Brooks and one with Lila McCann. Who knew you played country music?

GB: I had previously recorded with Larry Carlton in Nashville. It wasn't country, although one song did have a sort of country feel on it. Rick Pekkonen, the engineer on Larry Carlton's CD, was working with Don Was on a film called *Hope Floats,* so

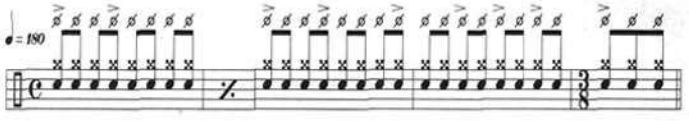
6. "Tomorrow Never Knows"—Ringo Starr (The Beatles)



7. "Hot For Teacher"-Alex Van Halen (Van Halen)



8. "Rock And Roll"—John Bonham (Led Zeppelin)



9. "Wipe Out"-Ron Wilson (The Surfaris)

10. "Manic Depression"-Mitch Mitchell (Jimi Hendrix)

11. "Rosanna"—Jeff Porcaro (Toto)

12. "Come Together"—Ringo Starr (The Beatles)

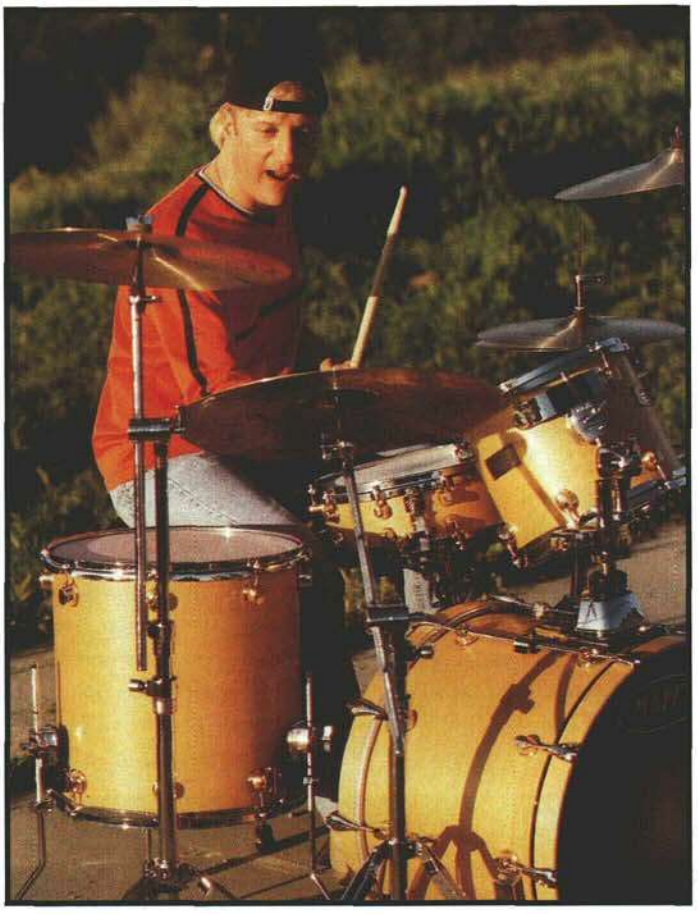
even though the Larry Carlton thing wasn't country, we did do that one song—and maybe Rick said something to Don. I also knew Don. In fact, a few years ago, he asked me to do a gig in New Orleans with his band, which Curt Bisquera and I played double drums for.

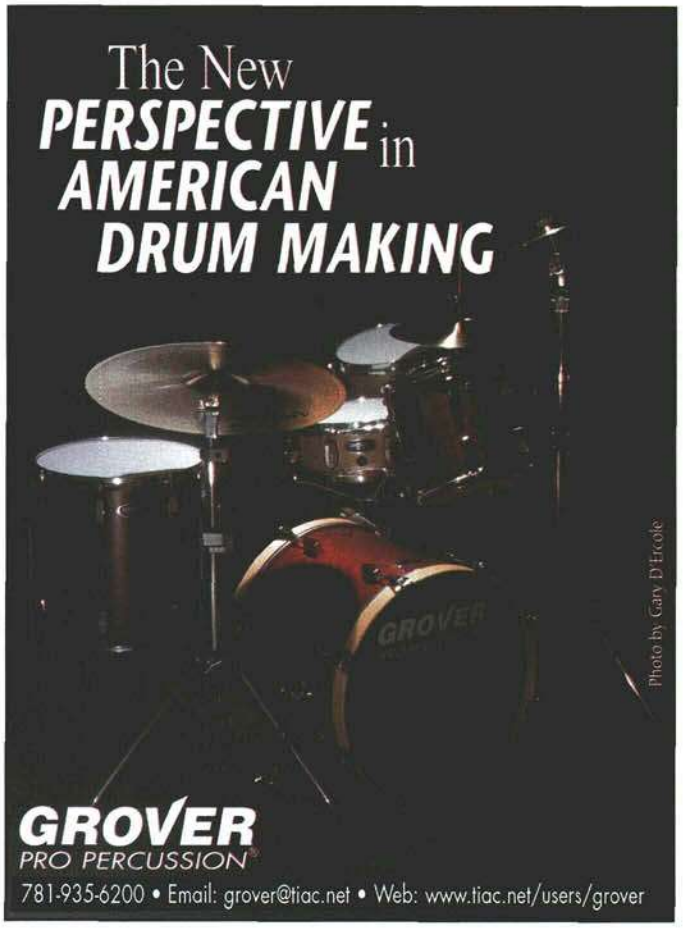
Luckily, over the last year, Don has called me to do quite a bit of fun stuff. When you get a call from him you don't know what to expect; he does everything from the Rolling Stones to Garth Brooks to Bonnie Raitt. We walked in there and he had a DAT that Garth Brooks had made in his hotel room, where he's playing a Bob Dylan song called "To Make You Feel Love." The people who were doing the soundtrack CD loved the magic of Garth Brooks' acoustic guitar and his voice and the way it flowed for the last scene of this movie, so they decided to try to match the DAT tape.

I didn't realize what an incredible musician Garth is. His time was so great and elastic in the right places, like at the ends of the verses, where he would just have a little pause. It was something you definitely couldn't do with a click. So we were really floating in certain places, but it never felt like it sped up or slowed down. It was so challenging. Then with Lila McCann, we actually tracked live. So that was one of those connection situations again.

RF: Making connections in this business is so important.

GB: Exactly. And the friends you make sometimes bring you into their situations. Recently, Stan Lynch, knowing that I'm a big fan of Don Henley, called me and said, "Hey, I'm in the studio with Henley. Can you come down?" I just freaked! They were in there



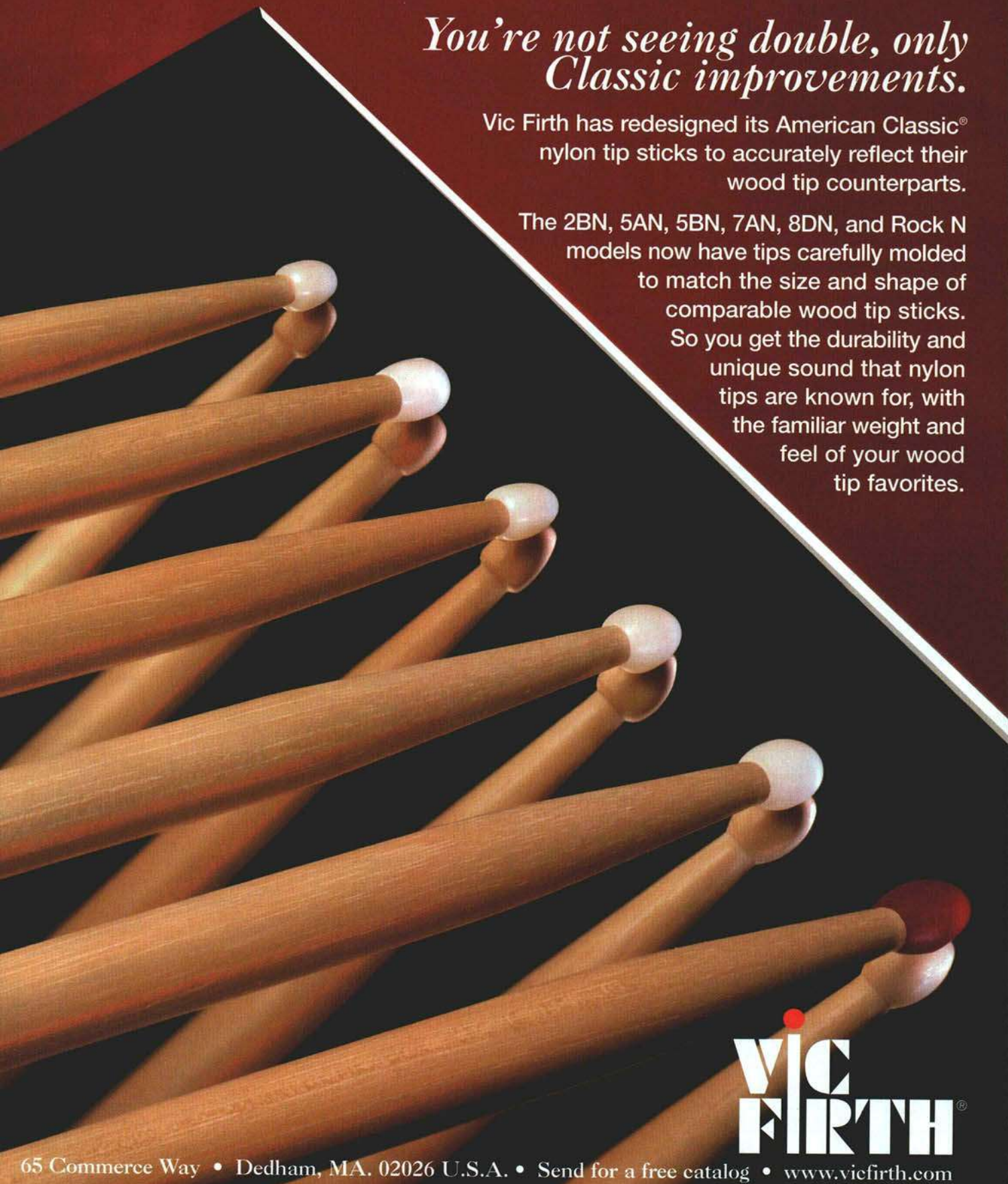


Perfect Reflections

You're not seeing double, only Classic improvements.

Vic Firth has redesigned its American Classic® nylon tip sticks to accurately reflect their wood tip counterparts.

The 2BN, 5AN, 5BN, 7AN, 8DN, and Rock N models now have tips carefully molded to match the size and shape of comparable wood tip sticks. So you get the durability and unique sound that nylon tips are known for, with the familiar weight and feel of your wood tip favorites.

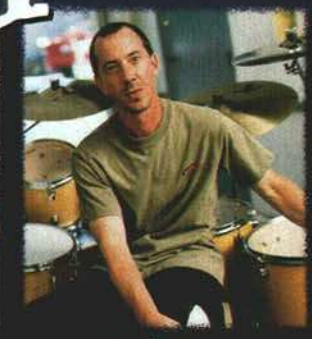


VIC FIRTH®

65 Commerce Way • Dedham, MA. 02026 U.S.A. • Send for a free catalog • www.vicfirth.com

Mapex Drum Artists

Carmine Appice
(independent)



Brock Avery
(Zakk Wylde)

Gregg Bissonette
(independent)

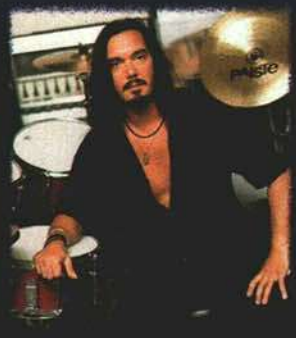
Hal Blaine
(LA studio)

Monty Booker
(Bryan White)

Nick D'Virgilio
(Tears For Fears)

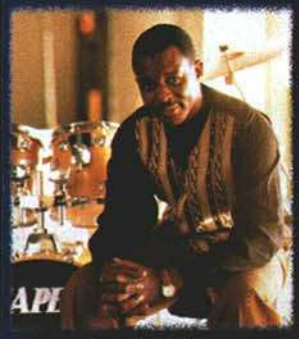
Julio Figueroa
(independent)

Jeff Hale
(Waylon Jennings)



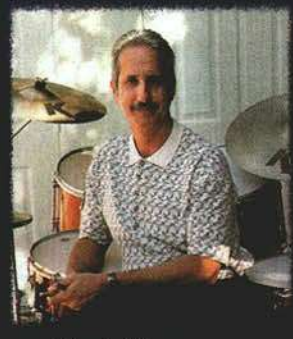
David Lauser
(Sammy Hagar)

Walfredo Reyes, Jr.
(Steve Winwood)



Herlin Riley
(Wynton Marsalis)

Tom Roady
(Nashville studio)

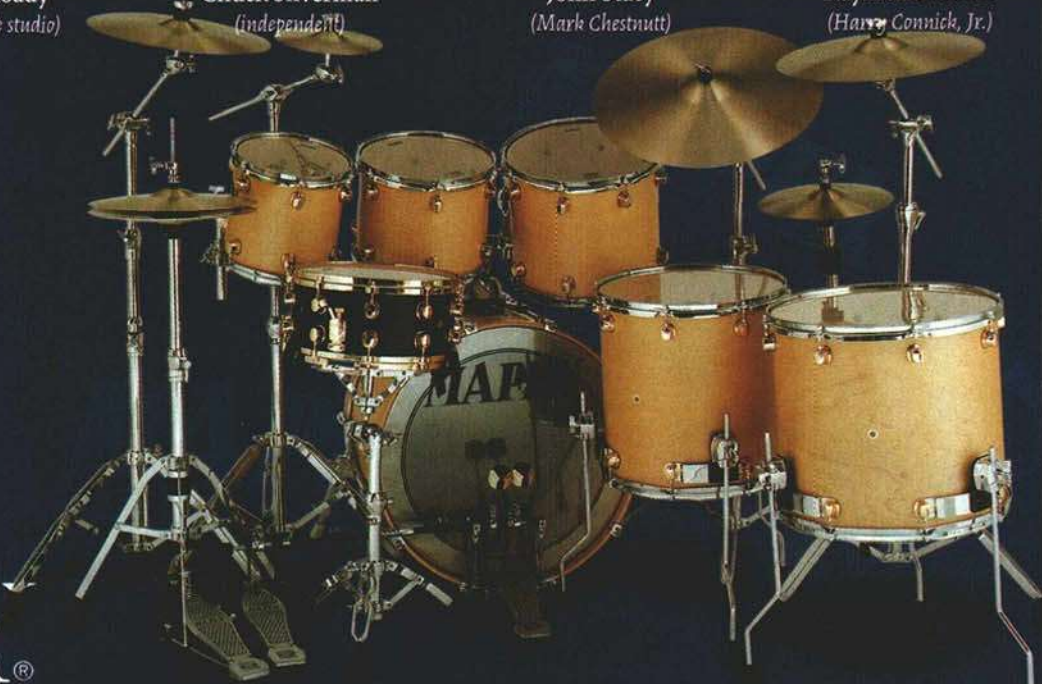


Chuck Silverman
(independent)

John Stacy
(Mark Chestnutt)

Raymond Weber
(Harry Connick, Jr.)

Jazz, Rock, Country,
Latin, Pop or R&B—
studio and live—
Mapex Drums
and Mapex drummers
cover it all.



Mapex USA
PO Box 1360
La Vergne, TN 37086-1360 • USA
e-mail: mapex@concentric.net
internet: www.khs-musix.com

MAPEX®

continued from page 65

PAT BOONE—In A Metal Mood

"Another memorable project was Pat Boone's *In A Metal Mood.* I got a call from producer Jeff Weber asking if I would play drums on a four-day recording session at Oceanway Studios in Hollywood. He said the album would be a big band album of heavy metal remakes, sung by none other than Pat Boone!

"All of these great arrangers were assigned a song to arrange. The great Sammy Nestico, one of Count Basie's main arrangers, did a jazz waltz arrangement of Led Zeppelin's 'Stairway To Heaven.' Jimmy Haskell did an arrangement of Ozzy Osbourne's 'Crazy Train.' Don Menza did Guns N' Roses' 'Paradise City.' Tom Scott arranged 'Smoke On The Water,' and the list went on and on.

"Pat was the greatest guy to work with. He had a great sense of humor, and the whole thing was meant to be tongue-in-cheek. Sheila E, Lenny Castro, and Machito Sanchez all played percussion, Dweezil Zappa and Michael Thompson played guitar, and Ronnie James Dio came down on his birthday to hear us record 'Holy Diver.' It was a blast."

ANDY SUMMERS-Last Dance With Mr. X

"Being such a Police fan, Andy Summers' *Last Dance With Mr. X* was a thrill to record. Years ago, Jerry Watts, a great bass player, had recommended me to work on Andy's album *Synethesia,* and we did some touring and playing around town. Then Andy called Tony Levin, the bass player from Peter Gabriel and others, to do his next record, and I got to do that one as well.

"I was blown away with Andy's writing and the way he let me do whatever I wanted to do. You would think that a guy who was in a band as huge as the Police would have some kind of ego problem, but there was absolutely no problem at all.

"One time we were in New York City with a night off. We went to see Sting play, and I got a chance to hang out with Vinnie [Colaiuta]. Then Sting asked Andy what we were doing. Andy told him we were playing there in New York the following night, and Sting said he might stop by. I thought, 'Yeah, sure.' But the next night, right before we went on, we saw Sting sitting at the bar. He came back to the dressing room and Andy said, 'Hey man, maybe come up and sing a song,' and I was thinking, 'He won't sing a song with us!' Right before the last tune, Andy said, I'd like to introduce Sting.' He came up and said, 'Let's play "Walking On The Moon,"' and I was freaking! Here's Andy, and there's Sting, and I got to be Stewart Copeland for a song! It was just so much fun!"

MAYNARD FERGUSON - Live In San Francisco

"Another favorite album of mine was Maynard Ferguson's *Live In San Francisco,* which we did at the Great American Music Hall. I had never done a live album where you didn't get a chance to stop in between tunes. The whole thing was done direct-to-disc out of a remote truck, and it was a real challenge. We were all excited, but a little nervous.

"One funny thing about that recording was that I was in a phase where I was tuning my snare drum pretty high and my snares were real tight. Now I set them a little looser to hear more of the snare sound, but I was fresh out of college, twenty-one years old, and I really wanted the snare to have this tight sound so every note would come out clean. When the producer, Jeff Weber, and the engineer, Rick Pekkonen, got back to LA to mix the thing, they realized the snare almost sounded like a timbale or a snare with the snares off. They didn't like the sound.

"When I got the mastered album and listened to it, I said, 'What did those guys do? That's not my snare drum.' It's possible to add a sampled snare if you're doing a pop album, hitting on 2 and 4, but if you're playing drum solos and big band kicks and you're playing all kinds of grace notes and little rolls, you can't just sample a snare and expect it to trigger. Instead, they went into a studio, put a snare drum in the room with the snares set real loose, and then took a tiny little speaker and put it on top of the snare drum. They took my snare drum track from the live album and ran it through that speaker. Every time I hit the snare drum, it played on the speaker and made

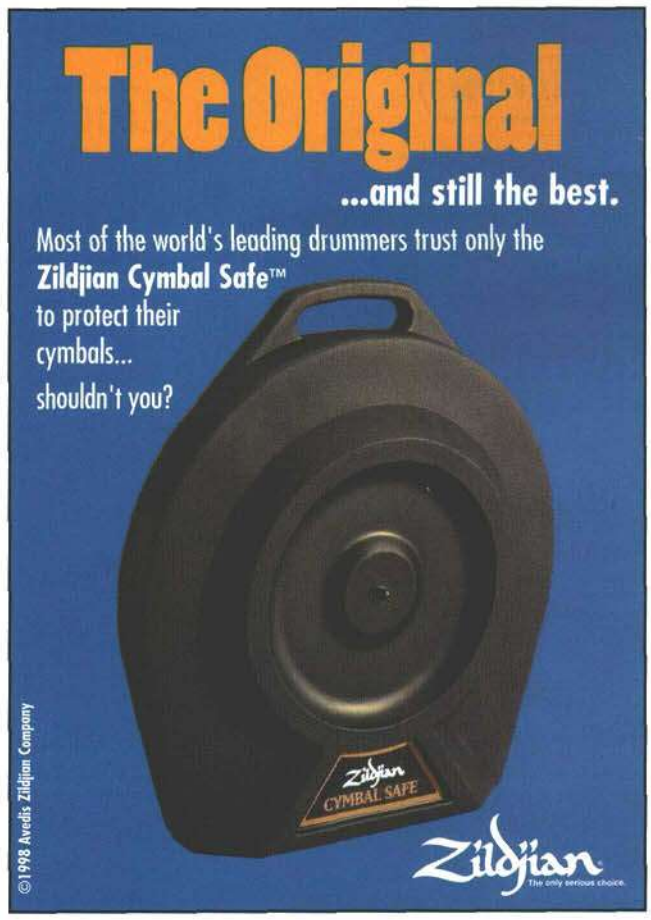
continued on page 73

writing, but they asked me if I wanted to play some grooves and come up with some ideas. It was an incredible opportunity to be in the studio with Stan and Don and hang out.

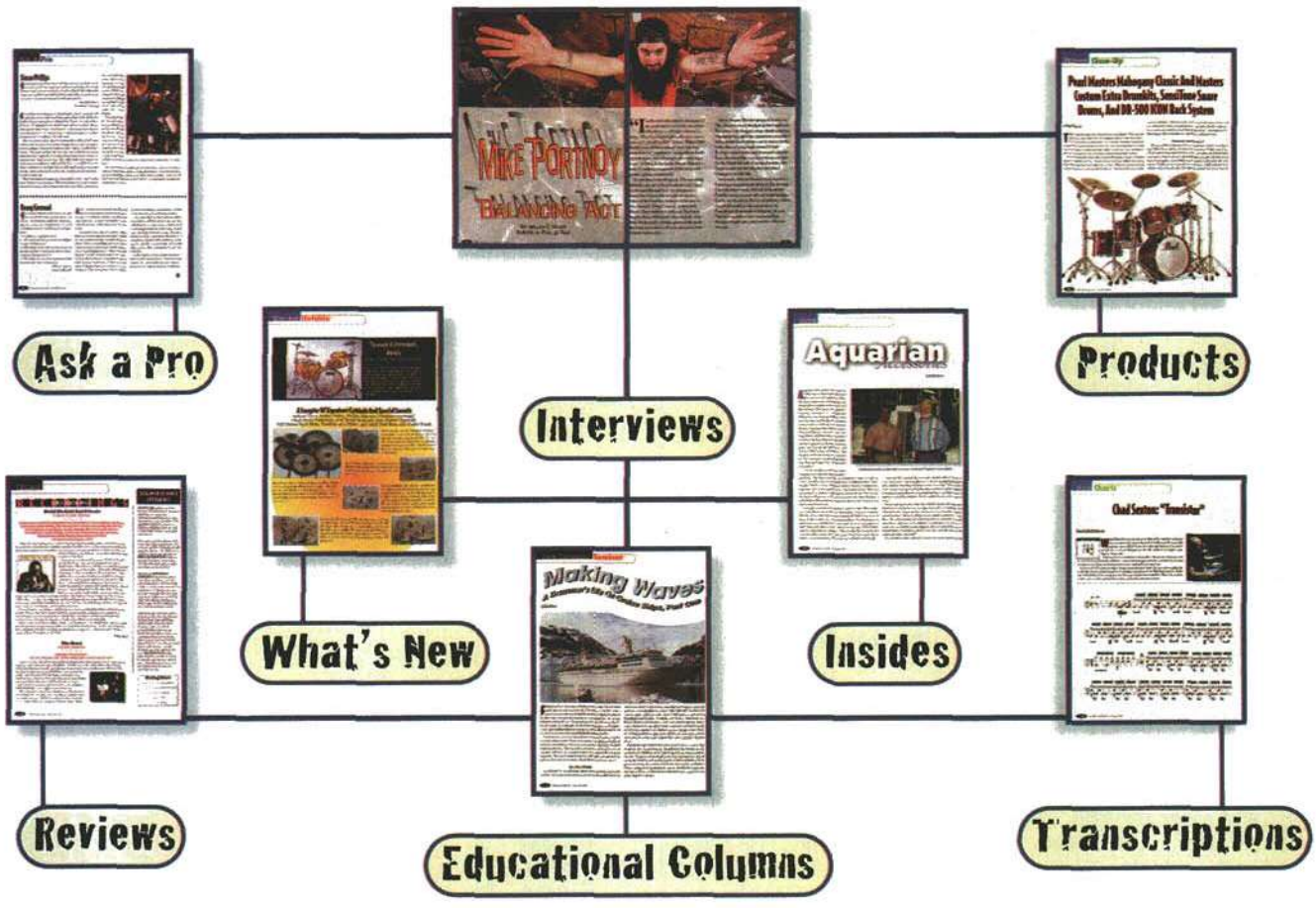
Your relationships can really make a difference. It's important for young musicians to know that if you're only working on your playing and not your social skills, nobody is going to want to go on the road with you. No one wants the most amazing drummer in the world if he or she isn't fun or a good person to get along with. People who really lift other people up and feel good to be around are people who work a lot.

I think it was Jim Keltner who said he never turns down work. Whether it's a casual or a club gig, a concert, a session, or a tour, you're getting paid to play the drums. Why wouldn't you want to do it? Particularly if you don't have to set up your own equipment, which I don't.

It's funny, but when my dad, Bud, first came out to LA, he saw a cartage truck in my driveway. He's a drummer too, and he said, "What's that truck doing in your driveway?" I said, "Well, dad, they have this thing here in Los Angeles, New York, and Nashville, where you don't have to take your drums to a session. They have cartage." He goes, "You have to pay this guy to take your drums?" I said, "No, it's included in the record budget." He said, "Well, what would that person get?" I said, at the time, which was like eight years ago, it was something like $175 to take your drums from your studio, or wherever they are, to the studio, tune them up, break them down later, and take them back to your locker. He said, "You mean to tell me if I were to put your drums into



Everything Every Drummer Needs To Know...



...In Every Issue Of MODERN DRUMMER!

Subscribe Today

1-800-551-3786

KEY CODE B-13

- ❑ **1 Year: $34.97** (SAVE 26% off the newsstand price)
- ❑ **2 Years: $56.97** (SAVE 40% off the newsstand price)
- ❑ **Payment Enclosed** ❑ **Bill Me**
- ❑ **Mastercard** ❑ **Visa**

Card Number

Exp. Date

Signature

Name

Address

City

State Zip

Mail to: Modern Drummer Publications
P.O. Box 480
Mt. Morris, IL 61054

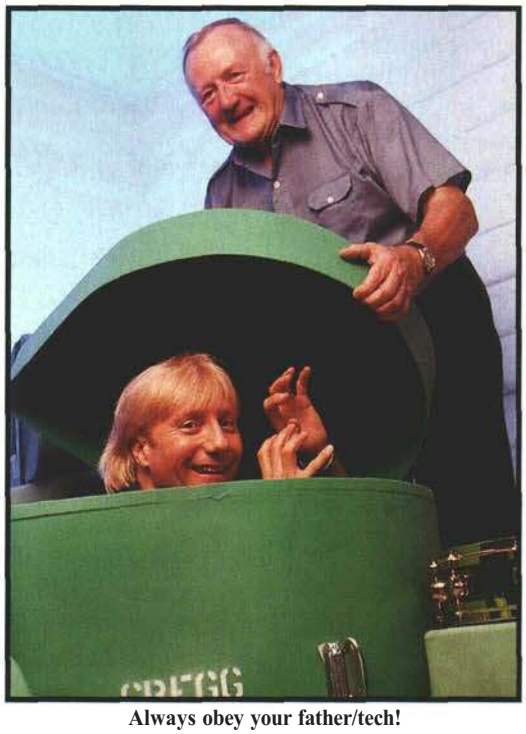
Rates good in US, Canada, and Mexico. For foreign delivery send $41.97 for one year, $63.97 for two years (US currency only). Add an additional $75.00 per year for air-mail. Please allow 6–8 weeks for delivery.

smaller cases and put them in my Lincoln *Town Car,* take them to a session, and your mom and I went out and had lunch and then came back three to six hours later, that I would get $175 a pop?" I said, "Yeah." He said, "Fire your cartage company! I'm starting Bud's Cartage!"

My dad's retired, so he does drum cartage for me now. He makes his money doing sessions and stuff, but if I play a local club, he'll also go down and set up my drums for free. It's quite a luxury.

RF: The movie work has got to involve a lot of reading. Have you really kept up those chops?

GB: It's *all* reading. I really practice it a lot. It's real popular for a lot of musicians to just listen to the demo with one ear and go, "Yeah, okay." I like to make a detailed chart of what the tune is.



Always obey your father/tech!

RF: Can you do it quickly while it's going down?

GB: Yes, but it'll be a real sketchy chart. I take pride in trying to do what the people want. If somebody works on a demo for two or three months and then calls a band to come in to make his demo into an album, they're pretty locked into those demos. A lot of times, musicians can say, "Oh, yeah, your demo is okay, but I'm gonna do this." My feeling is when these poor guys who are spending their last bit of money making their demo say, "Could you listen to the demo?" I take it seriously. I'll ask them to play it again, so I can really get it down right. Sometimes I'll have them play it three or four times. If it's a three-minute song, it only takes twelve minutes to play it four times. So, maybe by the fourth time through, it's starting to look like a chart. First time through, though, it kinda looks like chicken scratch.

I don't sit and work out reading every day like I used to, but through transcribing that stuff a lot and through hearing people's rhythms and trying to write it out, it keeps my chops up. And then other things come along to challenge me, like a couple of years ago when Simon Phillips got ill and wasn't able to do a Toto tour. He called me up on a week's notice: "Can you do a tour until I get better?" There's no way I could memorize a two-hour Toto show in a week. Plus nobody can ever play the way Simon plays. Nobody could ever play the way *Jeff* played. But I had to do my best to re-create what they did.

RF: Did you get a tape of a live gig?

GB: Management gave me a tape of all of the album cuts the band was playing with Jeff on it. Then they gave me a tape of the new CD that was about to come out with all the stuff that Simon

continued from page 71

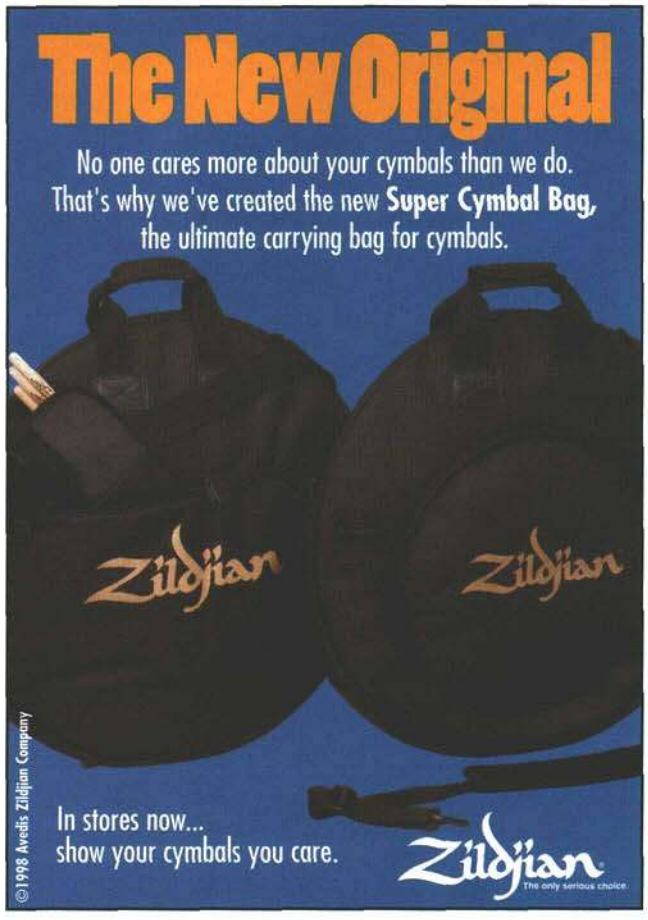
the snares rattle, and that's how they did the whole mix of the album! Now when I listen to it, I am so glad they did that, although at the time I thought I had all the answers.

"One of the great things about playing with Maynard was he would never say, 'Hey, you're counting this tune off too fast' or 'You're rushing here.' After a gig, when we were on the bus, he would put in the gig tape and everyone could hear what they had played. That was a great learning experience."

JOE SATRIANI -The Extremist

"I did a couple of studio CDs with Joe Satriani—*The Extremist* and *Joe Satriani—and* one live CD called *Time Machine.* We did *The Extremist* with legendary producer Andy Johns, who had done tons of stuff with Led Zeppelin. Here was the guy who had recorded "When The Levee Breaks" and all those great songs with John Bonham, and he came up to me and said, 'Mate, what kind of drum sound do you fancy?' I said, 'How about any of the ones you got with John Bonham?'

"We went into the studio and Andy showed me how he miked up Bonham's drums—and I ended up being blown away by the drum sound. It was one of the first times I used a bass drum with two heads with no hole cut in it, and it sounded so natural. I remembered a bootleg Buddy Rich video I had where he said, 'What's with drummers these days? Their bass drums don't sound like bass drums. They're cutting holes and putting blankets, pillows, and rocks in there. You don't put a blanket, a pillow, or a rock in your floor tom, so why would you put one in your bass drum?'"



played. Simon also came to the rehearsals to help acclimate me. He uses a bigger kit with an extra snare over to the left. He said, "I actually play a piccolo with the snares off, to the left of the hi-hat." So I got a little piccolo, because this one song, "I Will Remember," had a lot of toms and a piccolo snare. It was good to have Simon come to the rehearsals.

The only thing that really got me through that was being able to sit with these tapes. After I got the call the band asked, "Can you start rehearsing tomorrow?" I said, "No. I need to spend at least three days with these tapes." I tried to transcribe, pretty much note-for-note, the fills and beats that Jeff and Simon played.

RF: And you did that on note cards?

GB: I do it on those file cards you can buy at Thrifty's. It's like a little notebook that fits right on my floor tom. I had a little light, and I could flip the book over and the first two would have the tempo. "Rosanna: quarter note = tempo." Then after that tune was over, I would flip it to the next tune. I had all twenty songs in order.

I've actually done the same thing for *every* gig, even with Satriani. Joe is the kind of leader who really knows what he wants. Some people have perfect pitch, but he has perfect tempo. Plus he has his delay stuff: Before a song starts, he softly plucks one of his strings and hears his digital delay time as being, say, 120 beats per minute, and he knows right where that tempo is supposed to fall.

Before I start a tune, while the leader or lead singer is introducing the song, I use a *Dr. Beat* to get the right tempo. I get my hi-hat lightly clicking to match it, and as they go, "And the name of the tune is..." I count off the tune. At least I can *start* at the right tempo. Who knows what's gonna happen from there. After a song is over, I'll lean down and listen to that tempo again to see how close I was to the original tempo.

"A lot of drummers say they're self-taught. But we all learned from other drummers, whether we took lessons, went to concerts, or listened and played along with records. None of us is *self*-taught."

Every time you do a good gig you think, "Wow! That was great." But you forget that you're human and you have a heartbeat and your own soul, and you're not gonna play every tune at the right tempo. Nor does it *have* to be. The emotion of the moment is really special. Even if nobody else wants to listen to gig tapes, I love to listen to them, and I think it's very important. I love to get in the bus, in my bunk, and put on a gig tape and check out what happened. It's a great tool.

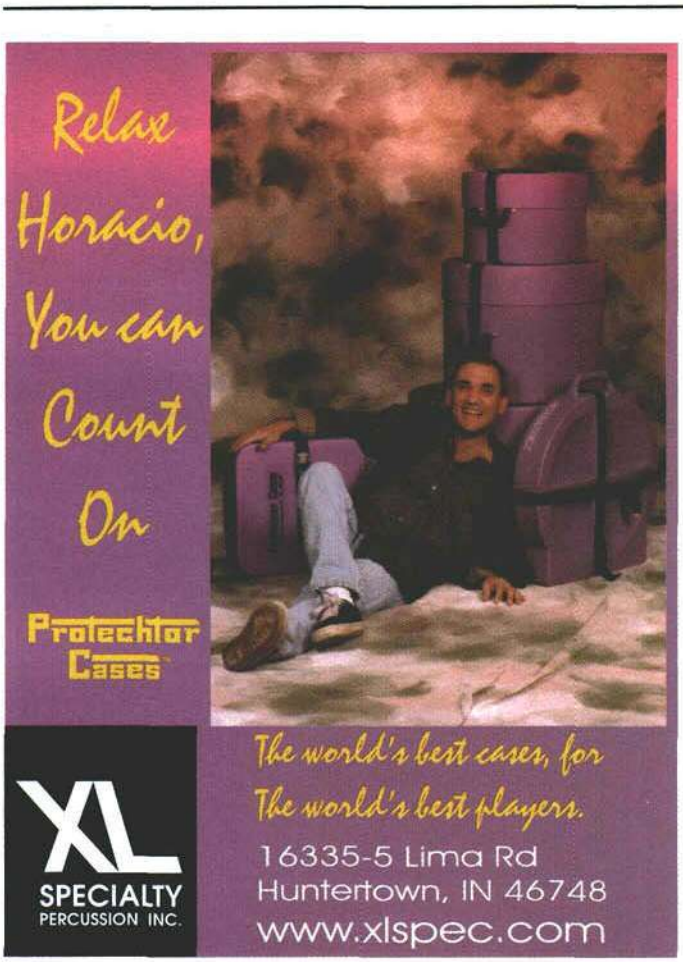
One of my favorite things—and I'm so glad that music is this way now—is that often when you go in to do a record for somebody, they don't want you to play with click tracks. They don't want to do the drums alone, and then the guitar. This has been happening over the last three or four years. It's been, "Let's just get a drummer, a bass player, a guitar player, maybe a *B3* guy, and a singer, and go in and record an album." You all play together—what a concept!

RF: You've got to trust that your internal pulse and heartbeat is right if you're feeling the music.

GB: You do have to trust. Sometimes that is everything. I can play fine in front of twenty thousand people that I don't know at the Forum, but if I play at the Baked Potato and there are three drummers that I know and respect, I'll go, "Oh man! How's my time? Does my snare sound okay? Am I playing this right?" You can start over-thinking things. You're supposed to just feel. You're supposed to just let it flow from your heart.

Another thing that's been on my mind a lot lately is the question, How did I learn to play the drums? I went to school and studied and I took drum lessons, but I didn't learn how to play grooves from a teacher. The only way I learned how to play grooves was from putting on albums and playing with headphones or playing to a stereo. A lot of drummers say they're self-taught. But we all learned from other drummers, whether we took lessons, went to concerts, or listened and played along with records. None of us is *self-taught.*

I also think there's a really big misconception about taking drum lessons. When I got the chance to fly up to San Francisco to "study" with Tony Williams and talk about drums, it was one of the greatest experiences of my life—learning and just emotionally feeling like I really wanted to get out there and play because one of my heroes was saying, "Try this, try this." That's studying.



Absolutely

positive.

Introducing Maple Custom Absolute, the newest creation from Yamaha's legendary percussion craftsmen.

Absolutely thinner. A six-ply maple shell combines the warmth of maple with the aggressive attack that many drummers prefer. These shells utilize the popular and exclusive Yamaha Air-Seal-System that produces the most consistent shell on the market. **Absolutely radiant.** Maple Custom Absolute sets come with the famous Yamaha lacquer finish in five bold and exciting colors—silver sparkle, pink sparkle, plum maple, sea blue maple and vintage.

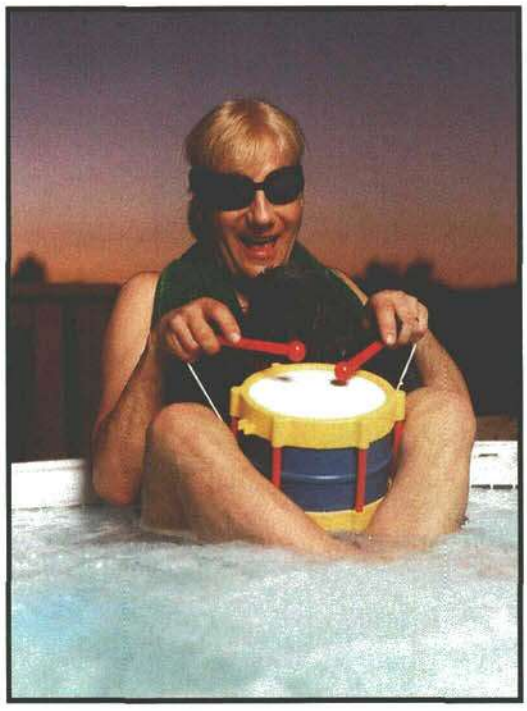
Absolutely affordable. A 5-piece set with hardware starts at $3800 MSRP yet offers all the quality you expect from Yamaha.

Absolutely must see. Enough talk. Come see the Maple Custom Absolute in person at your favorite Yamaha Drums dealer.

YAMAHA®

©1998 Yamaha Corporation of America, Drums
(714) 522-9011 or visit us at www.yamaha.com.
P.O. Box 6600, Buena Park, CA 90622

Studying doesn't have to be just working out of a book. Studying can be sitting behind a drummer in a club or at any kind of gig and watching what they're doing. Dennis Chambers said that he didn't study, but I don't know anybody with a bigger record collection. I know, from being on the road and seeing Dennis, that he'll come into the lobby of a hotel with a big bag from Tower Records with like fifty new CDs. He's studying. I look at players like Dennis Chambers, Vinnie Colaiuta, Dave Weckl, Terry Bozzio, Steve Smith, drummers who sound better every time I hear them. Maybe some of them are actively taking lessons, maybe some of them are just buying CDs and listening to people, or maybe they're going out and hearing people play live. But no matter what you say, they're still studying.



RF: I'm curious as to what you think are your strengths and weaknesses. What needs improvement?

GB: With David Lee Roth, and even with Maynard, I played double bass and people would say, "This guy is a double bass player, he doesn't need to work on double bass anymore." But I'm not at all where I want to be with double bass. I don't have the speed that I want. I listen to players like Doane Perry, Myron Grombacher, Virgil Donati, or Terry Bozzio, and go, "How did they pull that off with their feet?" I've recently watched how Myron and Doane play with a lot of power, and they play with their heels down. I think Bozzio mainly plays up on his toes, and he plays amazingly fast. But since I can't seem to get it using my whole leg, I'm starting to work on the power while playing back on my heels.

There's a Tony Williams lick that goes between the right hand and the bass drum—back and forth, right hand, right foot, right hand, right foot—and he could get it whipping around the drumset. The only way I could ever do that lick was by playing it with my heel down. One day it just hit me like a ton of bricks, "Why don't I switch my technique and play with my heel down?"

RF: What about strengths?

GB: Well, I guess just trying to learn as much as I can about other styles of music. I love playing Latin music, pop/rock, bebop, reggae, brushes, double bass stuff. I think the more that I can learn about different styles of music, the more that that's going to help every other style. A lot of people don't realize how much a jazz shuffle, or swinging triplets, is related to a rock shuffle. Fast bebop tunes are closely related to the Billy Cobham "Quadrant 4' double bass shuffle. So I'm really just working on trying to learn as much as I can about different styles all of the time.

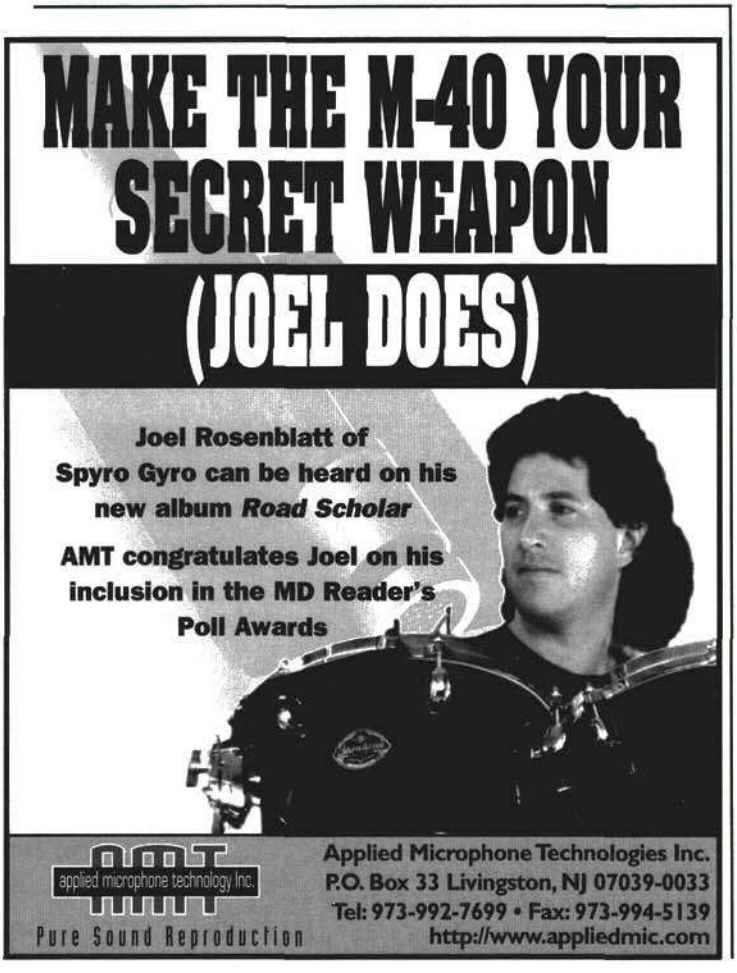
My favorite kind of music, though, is just playing the Mustard Seeds kind of stuff, or even songs like "No Matter What" by Badfinger. To me there's nothing more important than picking the right kind of groove for a song. The older I get, the more I realize that there's no law that says you've got to play a fill every eight bars or even in an entire song. As we've talked about before, in "Tomorrow Never Knows" Ringo never played a fill. That is so cool. Who says you gotta play fills? If you can just make the song feel right, that's all that matters.

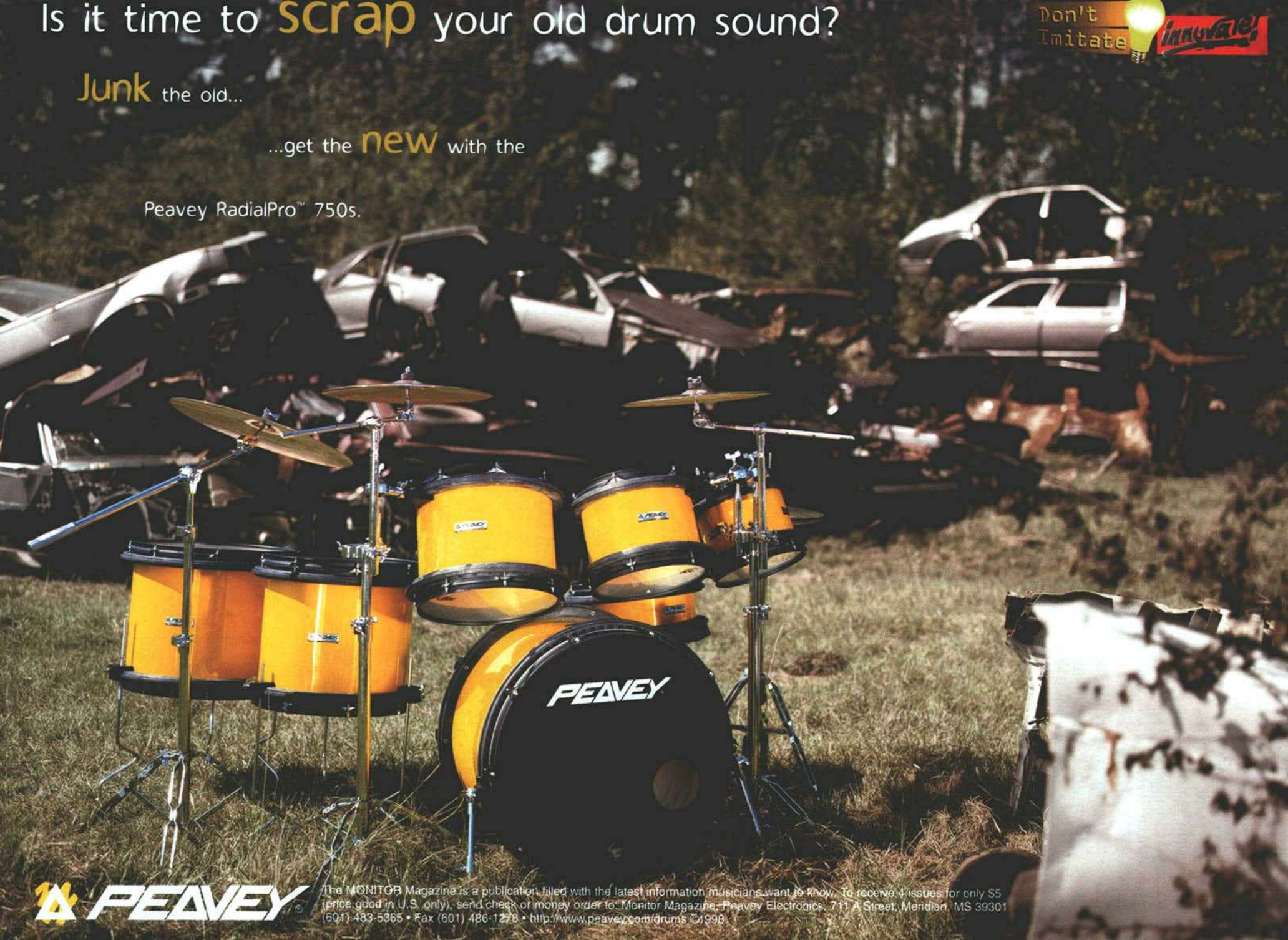
RF: Have you ever had a heartbreak? Something that didn't work out, something where you got in a situation and it didn't gel, or you got fired or something bad happened?

GB: When I first moved to LA in '83 or '84, Stevie Wonder was thinking about replacing his drummer. I heard that he was going to audition drummers, and I, luckily, got a chance to go in and audition.

RF: How did you "luckily" get to go in?

GB: I happened to go to S.I.R. Studios in Hollywood, just because I was a young goober in town and I thought, "I'd love to come over here and just *see* what's going on!" And I saw a line outside of a room of a bunch of drummers. I looked in the room, and there was Stevie Wonder! I went, "Wow! This is amazing! Welcome to LA!" I just walked into the room. I was in there long enough to realize that he was auditioning drummers, so I went home and




Is it time to scrap your old drum sound?
Junk the old...
...get the new with the
Peavey RadialPro™ 750s.
Don't Imitate
Innovate!
PEAVEY
PEAVEY
The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only $5 (price good in U.S. only), send check or money order to: Monitor Magazine, Peavey Electronics, 711 A Street, Meridian, MS 39301 (601) 483-5365 • Fax (601) 486-1278 • http://www.peavey.com/drums ©1998

called up his record label and asked who the management was. They gave me the number because I acted like I knew what I was doing and I didn't call up going, "Uh, gee, I was just kinda wondering, like who's Stevie Wonder's management company, dude?" So I called up the management company and I said, "Hi, I'm a drummer here in Los Angeles and I just got off of a tour with Maynard Ferguson. I was inquiring about the Stevie Wonder auditions." The lady goes, "Well, we're going to audition again tomorrow." I said, "Oh, tomorrow would be good," or something stupid, and she said, "Well, would 2:00 be okay?" So I got a 2:00 audition with Stevie Wonder, and I just couldn't believe it! I spent the whole night preparing.

How do you prepare for a Stevie Wonder audition? He has about a jillion albums. I did the same thing that we were talking about, with the charts, until 4:00 in the morning. I picked like twenty tunes to work on, and I wrote them out, again in the basic bonehead form: eight bars intro, eight bars verse, sixteen bars chorus, and I wrote the beats in there and the fills, and the tempo.

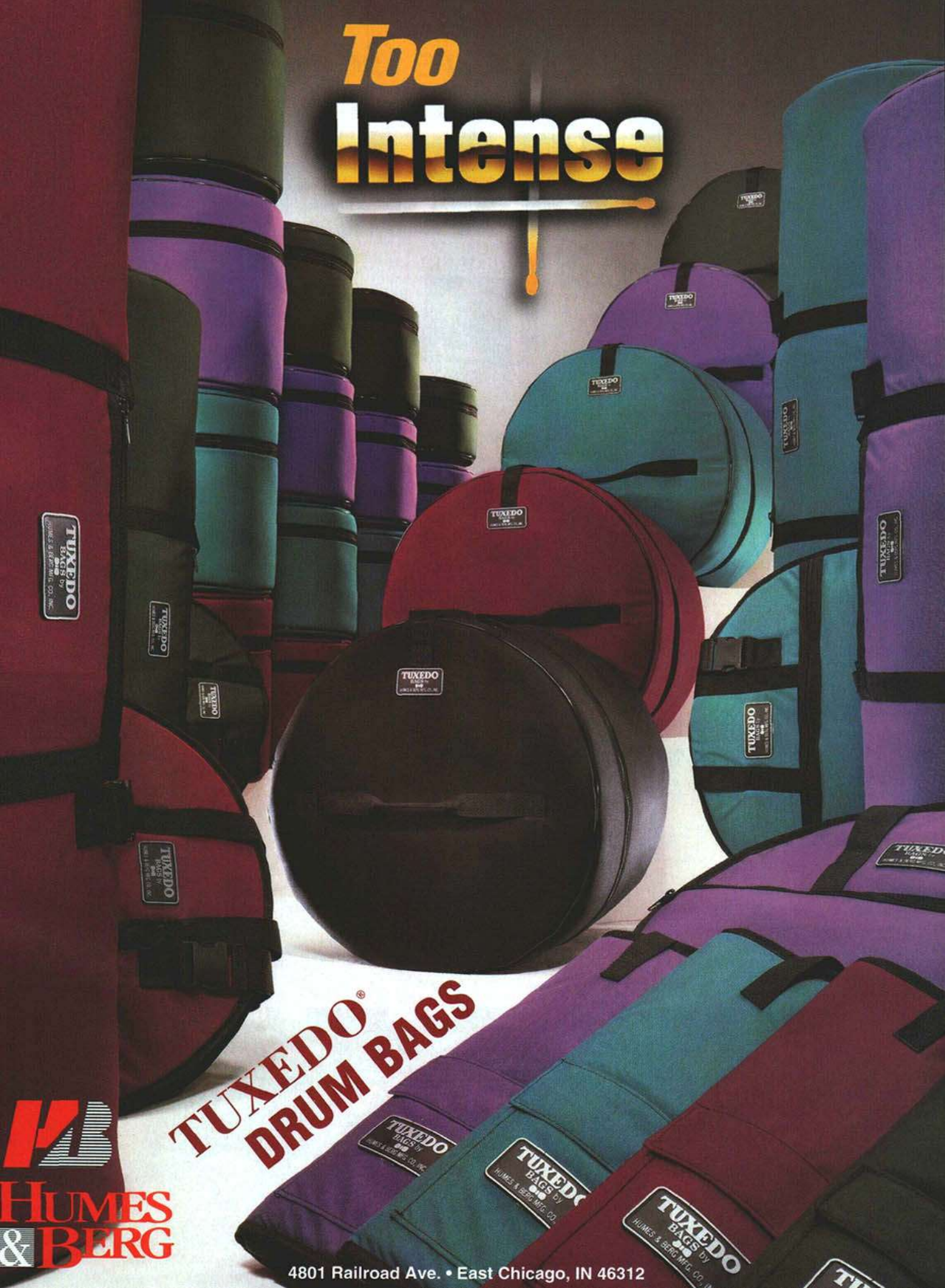
At the audition, he asked what I wanted to play, so I said, "Well, how about 'Do I Do'?" Then he asked what I wanted to play next, so I said, "How about 'Master Blaster'?" He goes, "Okay, you start it." So I started it, and we played it. Then he said, "Okay, now we're gonna play something that *I* want to play. How about 'Confusion'? Do you know that song?" I said, "I've kinda heard it before, but I don't know it." He said, "Well, it goes from five to seven," and I was thinking, "Five to seven, oh no." He said, "Just follow my head, I'll bob like this." I was thinking, "Right! Follow your head." So, I totally blew that tune. I didn't know where I was half the time.

Then he said, "Lead me back to the drums." So, I grabbed his arm and led him back to the drums. He felt where the hi-hat was, grabbed the sticks in the most unorthodox way, and sat down and played the most amazing, killing, funkiest, stinkiest groove that you can imagine. It was a song he was just writing and he had the whole beat, with three quick bass drum notes in a row, which is hard to do. He just made it flow so well, and then he handed me the sticks and said, "Give it a try." I couldn't come *close* to the groove that he had. I was heartbroken. I was going, "I didn't get the gig." I stuck around a little bit that afternoon. I called the management about a week later, and I said, "What happened?" and they said, "Stevie decided he was gonna keep his regular drummer."

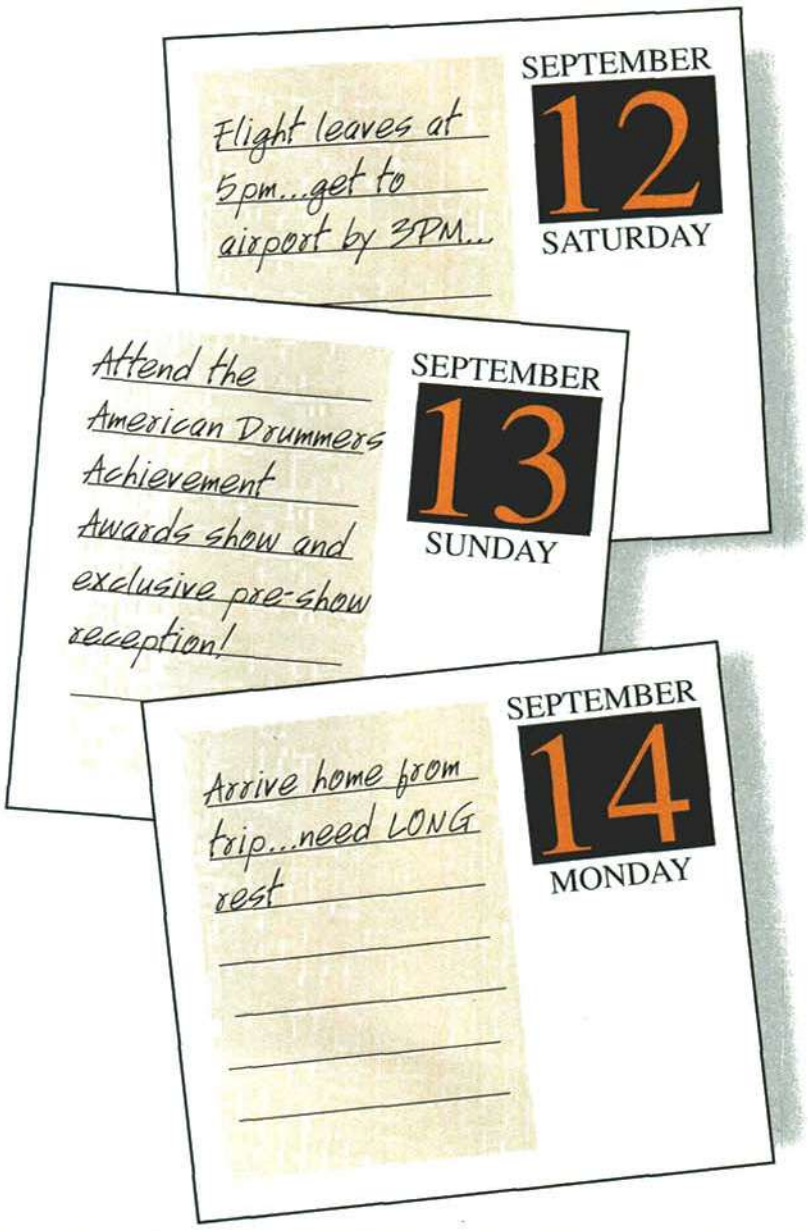
I'm really lucky to have never been fired on a gig, and I've never had a situation where somebody said, "Hey, we're gonna get somebody else." Of course, I haven't lived my whole life yet, and it might very well happen.

RF: What are your goals these days?

GB: I have two—one is drumistic and the other is humanistic. The drumistic one might be attainable; the humanistic one is definitely one to shoot for. The drumistic goal is to practice every day. I think about practicing a lot, but actually sitting down and doing it is a different story. The humanistic goal is to try to do the best I can at the Golden Rule. It isn't "Treat other people the way they treat you." It's "Treat other people the way you *wish* they would treat you."


Too
Intense
TUXEDO
BAGS by
HUMES & BERG MFG. CO., INC.
TUXEDO®
DRUM BAGS
HUMES
& BERG
4801 Railroad Ave. • East Chicago, IN 46312

Pack Your Bags! You're Going To BOSTON



Louie Bellson

Roy Haynes

Zildjian

All proceeds from the event will fund new percussion scholarships in each of the honorees' names at the Berklee College of Music.

ENTER EARLY AND OFTEN!

Consumer Disclosure

1. Send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: MD/Zildjian's 375th Anniversary Contest, 12 Old Bridge Road, Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 7/1/98 AND ENDS 8/15/98. POSTCARDS MUST BE POSTMARKED BY 8/15/98 AND RECEIVED BY 8/21/98. 5. Grand Prize Drawing: winner will be selected by random drawing on August 25, 1998. Winner will be noti-

This is your chance to win a trip to the first-ever American Drummers Achievement Awards™ to Honor Four Living Legends Of Music:

Hosted by Bill Cosby

The pinnacle of its 375th anniversary celebrations, Zildjian will be honoring four living legends of music: Louie Bellson, Roy Haynes, Elvin Jones, and Max Roach. This gala charity event will be hosted by Bill Cosby and will feature special video presentations of the careers of each of the honorees, plus special musical tribute performances by Terri Lyne Carrington, Peter Erskine, Steve Gadd, and Marvin "Smitty" Smith.

Your Itinerary:

You and a guest will travel to Boston, Massachusetts on Saturday, September 12 Attend the American Drummers Achievement Awards Show on Sunday, September 13th, and on Monday, September 14, travel home.

Grand Prize:

An all expenses paid trip for two to Boston for the American Drummers Achievement Awards. Prize includes: Two round-trip tickets to Boston (one winner plus guest), two night's hotel accommodations, plus exclusive pre-show reception and Special Golden Circle Seating.

Elvin Jones

Max Roach

AMERICAN DRUMMERS ACHIEVEMENT AWARDS™

fied by phone on or about August 25, 1998. 6. Employees and their immediate families of Modern Drummer, Avedis Zildjian Company, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the US and Canada, 18 years of age or older. Void in FL and where prohibited by law. 9. Grand Prize - One all expenses paid trip to Boston. Includes round-trip airfare, hotel accommodations, special Golden Circle tickets to the American Drummers Achievement Awards and expenses for two. Approximate retail $1,500. 10. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winners' name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Zildjian's 375th Anniversary/Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.

Martin Atkins

The Industrial Vibe

by Ken Micallef

photos by Paul La Raia

Nursing a bruised knee—from a misdirected drum assault on a previous night's performance—and a big strawberry milk shake (comfort food), Martin Atkins looks quizzical. Hair tied up in a knot and with a big, friendly bear-like face, Atkins doesn't seem like the same guy who drummed with the commercially savvy Public Image Ltd., or menacing industrial titans Ministry, Nine Inch Nails, Murder Inc., Revolting Cocks, Skinny Puppy, and Killing Joke. But Atkins is a man of many faces and experiences.

Drummer, producer, composer, label owner, punk theologian—Atkins has worn many hats to arrive at his own idea of success. Now with his experimental supergroup Pigface, Martin has given his creativity free rein, drawing from a wealth of styles and influences to augment his cut-and-paste-meets-Bonham drumming.

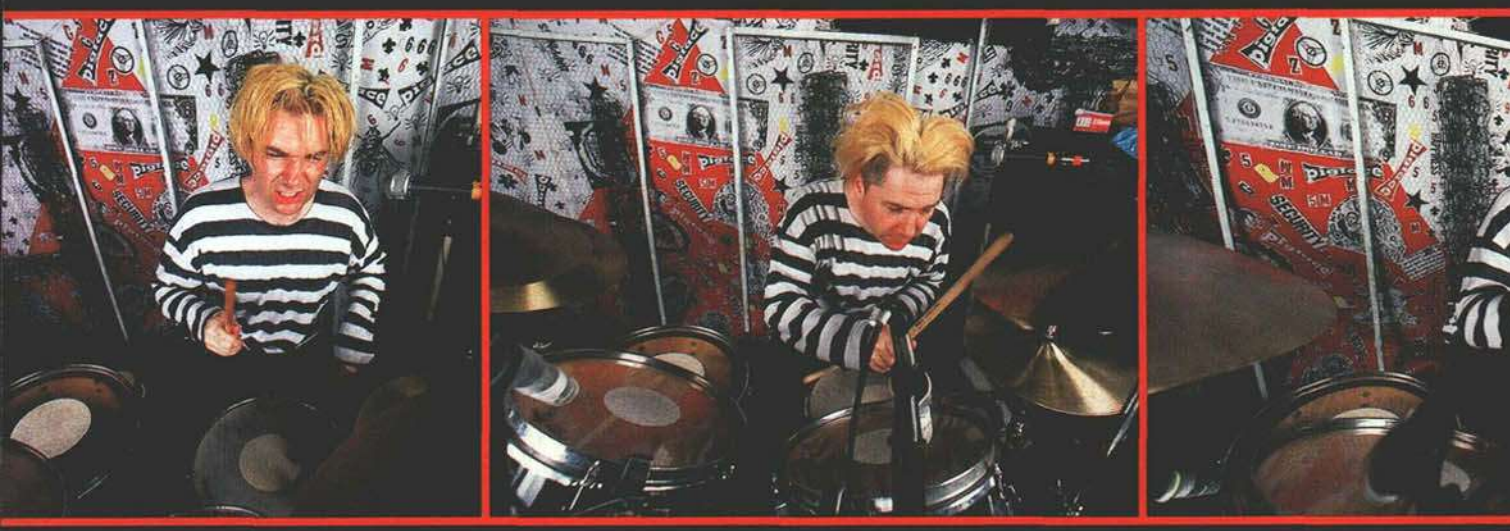
Atkins has helped change the face of industrial music from its revolting roots to its current state as fluid music, equal parts electronica and ancient tribal grind, *A New High In Low,* on Atkins' Invisible label, blends dub, drum 'n' bass, and ethnic sounds into a slithering, maze-like stench. Under the jumbled samples, spoken-word propaganda, and unusual instrumentation lies Atkins' drumming, a writhing, slippery pummeling of simple yet effective rhythms and clever computer manipulation.

Like the changing shape of industrial, Atkins' drumming has grown more subtle and distinctive over the years. "Methylated" finds him jamming almost free-form with squirming sequencers; "First Taken First Found" seesaws over Martin's own visceral drum 'n' bass loops; "Warzone" traverses dub style with his drums spreading out the groove over a vast imaginary landscape of peaks and deep trenches—dual drumsets, actually, stereo panned between speakers like a rhythmic travelog among the planets.

But Atkins wasn't always so pastoral. His drumming with Skinny Puppy *(The Process),* Nine Inch Nails *(Broken),* Psychic TV *(Fire Woman),* Killing Joke *(Money Is Not Our God),* Sheep On Drugs (One *For The Money),* Test Department *(Time Bomb),* and earlier Pigface records *(Fook, Gub, Welcome To Mexico, and Notes From The Underground)* showed him happy to be a hell-raiser. It was then that Martin began flailing the drums madly, covering them in water and ice, all the while playing so hard that he sometimes unknowingly cut open his own limbs. Ouch.

But now a responsible, almost respectable drummer/businessman, Martin Atkins runs his Invisible stable of some twenty-odd bands, and incessantly tours, writes, records, and produces while maintaining a home in Birmingham, England and a studio in Chicago.

MD caught up with Atkins prior to his New York performance with Pigface and six bands from the Invisible roster. Sucking on his shake, the drummer barely noticed the pain in his knee. But that's typical for this courageous musician, always looking for new ways to blend pleasure with pain.



KM: Obviously the road is not treating you well.

MA: No it isn't. I feel bad because we're pushing everything to the limit. There are six bands on this bill. I have been working with some of these people since 1989, so I am upset at the scope of the stress the evening has put them under so far. They have risen above it, but it's very expensive in terms of human frailty.

KM: Does it get harder to keep up the rock 'n' roll lifestyle as you get into your later thirties?

MA: My lifestyle has changed a lot. I haven't had a drink in five years. My life has improved quite a bit over the past fifteen years: I now have two sons and a wife who I love very much.

KM: You are out on the road doing it your own way without the aid of a major label.

MA: I would be lying if I said I wasn't a control freak, because I obviously am. But my desire wasn't to have all of this. Invisible is eleven years old, we've sold several million dollars' worth of CDs; there are a hundred twenty-five CDs on the label. Pigface has sold 300,000 CDs alone. Ritalin's new record will ship 50,000 units. Anybody can have their own label and have 3,000 units pressed—and end up with 2,500 of them in the basement. That's easy. But to sell the numbers we're doing is hard. I didn't set out to do that, I simply wanted to do my own thing. It wasn't that I thought I could do it better than a major label, but I knew I couldn't do it any worse.

"It's always been about the vibe, never about technical ability—although everyone in Pigface is very technically competent."

KM: So this is not as underground as people might think.

MA: The values aren't different, but the motivation is. I remember when I was in PiL, having a house in Los Angeles with a swimming pool and palm trees. To any English person, that is massive success. There are no palm trees in England; it's rainy and damp. But I remember sitting by the pool, and we had a Top-3 hit with "This Is Not A Love Song," and *Miami Vice* was using ten minutes of one of our songs. But with all of that I was still really unhappy. I realized that what was happening in my life was somebody *else's* idea of success. I know now, ten years later, that *my* idea of success is going into my studio and removing the links in the chain between my ideas and a DAT player. Success is doing what I want to do. It's making a Pigface release a double album, whether it makes financial sense or not.

KM: You are so busy running the label and being involved in tours, how do you think about the drums? Can you?

MA: For the first half hour, no. But I've found that exercise helps me. I try to do some warm-ups for my stomach muscles, because I throw myself around a lot when I play. One of the reasons I exercise is that I'm trying to exhaust myself. When you are exhausted you're thinking, "I've got to take another breath." You're not thinking about the business. After exhausting myself with exercise my head is clear for drumming. I just push, push, push from there on. Not drinking, I can access the drumming part of my brain, the crazy part of my brain, easier. I don't need alcohol to do that.

KM: Were you a heavy drinker?

MA: Oh my God!

KM: You were a Keith Moon.

MA: Yeah. I started drinking when I was eleven. It became counterproductive. Then a few people died, I divorced my first wife, and I was in danger of losing my label. I've always run things very close: If there was an extra $5,000 lying around, I'd go buy something for the studio. There was never any money. But now the studio and the label have grown so much.

KM: As an independent label owner, do you want to subvert the system?

MA: As a producer it's very easy to preach to the converted. There is an audience for Pigface material no matter how harsh the music is. But I am particularly interested in the idea of subverting people who aren't part of the scene already.

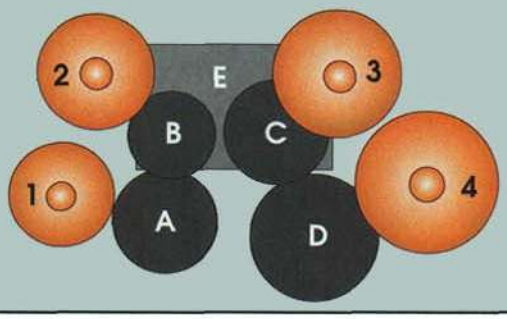
For many people, the first Pigface album was like a closed door: musically you'd either already be in the building or you weren't welcome. What I try to do now—like with the new album, for instance—is make that door be half open, with a silky leg coming through the doorway and a finger beckoning you to come in. "Well," you might think, "I don't know anything about Pigface, but I'll check *this* out." Your head pokes in the room and you're given a glass of beer, and scantily clad women massage you a bit, and *then* they smash you in the face with a baseball bat. Before you can run from the building, two more scantily clad nymphs arrive with warm fluids and soothing words to make you feel better. It's this combination of harsh and sweet things that happen in our music that so appeals to me. In the middle of all that confusion is where I can plant a few subversive ideas.

KM: With the latest Pigface album, *A New High In Low,* have you gone more ambient and ethereal to keep up with today's electronica?

"We invite people on stage, they play music with us, and we leave a part of ourselves with them. That is what music used to be about: communication."

MA: The core of Pigface has always been spiritual, people on stage connecting with each other and with the audience. It's always been about the vibe, never about technical ability, although everyone in Pigface is very technically competent.

Practicing Safe Drumming: Atkins' Drumkit



Drumset: Pearl *Masters Custom* in natural maple finish
A. 5 1/2 x14 '70s-era Ludwig *Supraphonic* snare (or Ludwig *Aerolite* snare)
B. 11x13 tom
C. 12x14 tom
D. 16x18 floor tom
E. 16x22 bass drum

Cymbals: Zildjian
1. 14" hi-hats *(Quick Beat* top, *Dyno Beat* bottom)
2. 16" *A* medium crash
3. 18" *A* medium-thin crash
4. 19" *A* medium-thin crash

Hardware: Pearl, with a *DW 5000* bass drum pedal
Heads: Aquarian
Sticks: Trueline *TG5A* model
Percussion: LP tambourine (mounted over hi-hat)
Electronics: "Since Martin likes to occasionally cover his drum heads in water and ice," explains Atkins' drum tech, LJ, "we cover the Shure *SM57* mic's with Trojan condoms—non-lubricated and not ribbed. For Martin's low-end trigger on his bass drum, we use a *Trigger Perfect,* which routes to a Roland pad to a MIDI interface unit to a Kawai percussion synthesizer."

There has always been a submersion of egos, or else it wouldn't work. You can't have twenty people on stage all hearing their own monitor mix.

I don't know what "industrial" means anymore. I used to be a punk rocker in London back in 1976. Back then punk rock meant anarchy, questioning everything, and doing things for yourself. Now punk rock is a different term with a different meaning. Industrial meant something different ten years ago. Now it's a bunch of people with samplers and drum machines. Pigface is samples, digital, analog, real instruments, fake instruments, built instruments, sitars, tape loops—it's everything. We're allowed to use anything. Whatever genre of music that is, *that* is what we are.

KM: On the recent Pigface album the drums have a very illusive quality. They slip and slide out of phase, which also complements how you play. As far back as PiL, your grooves have always been big, but also really loose and airy. That seems to be the antithesis of industrial mood and style. Is the drumming made of loops?

MA: A lot of it is. A loop can be eight bars long. Some of the time signatures I work with are pretty strange—9/16, 5/4—and I'll change meters every once in a while to mess with the listener. On the song "Weightless," I slip in an extra beat on every fourth bar. And even though there is some trickery, I do like the beat to be presented in a very Bonham-esque way. People will be thinking as they listen, "Okay, raw power, simple beats," but then,

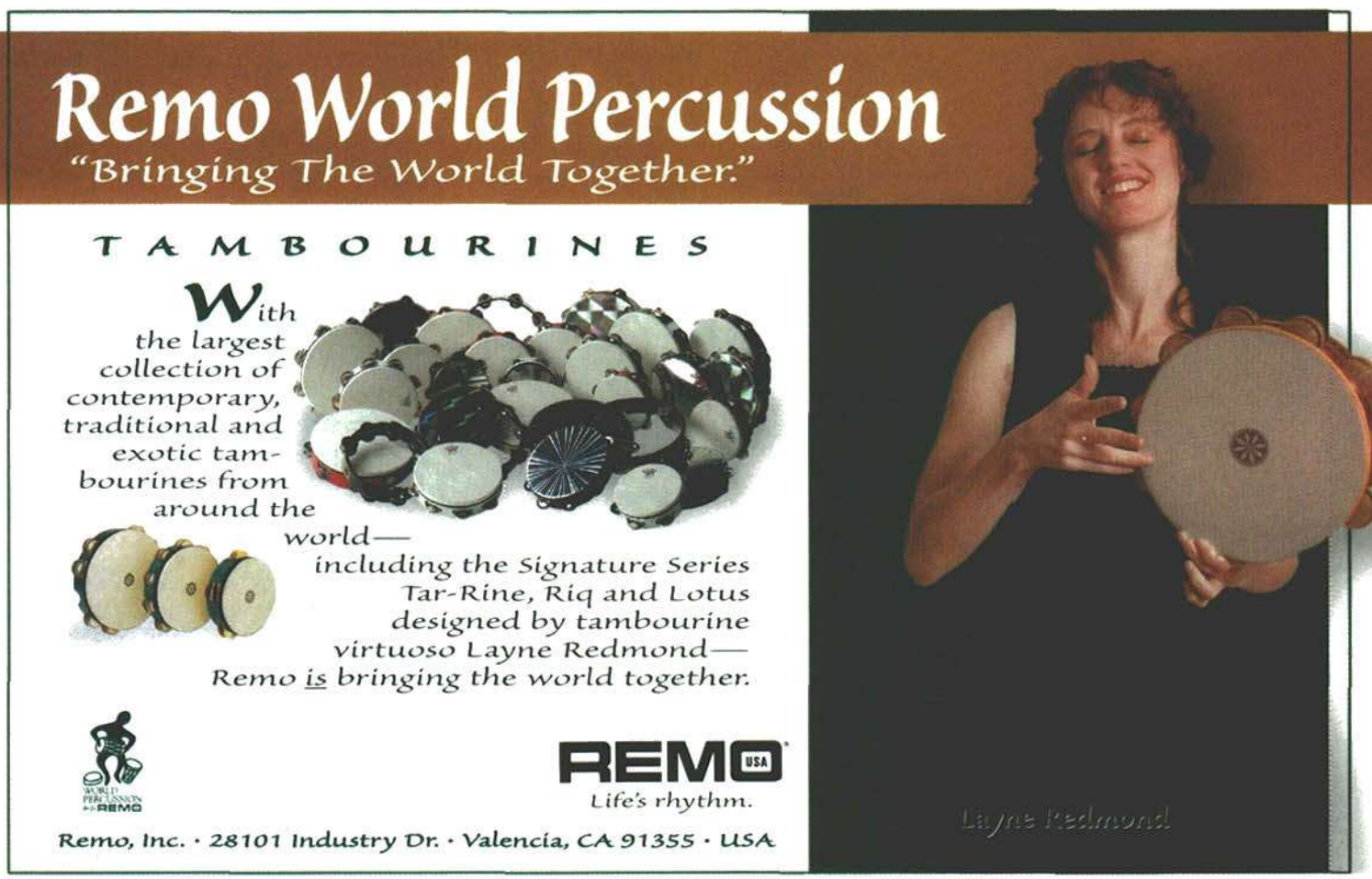
Industry Standard

These are the albums that Martin says best represent his playing...

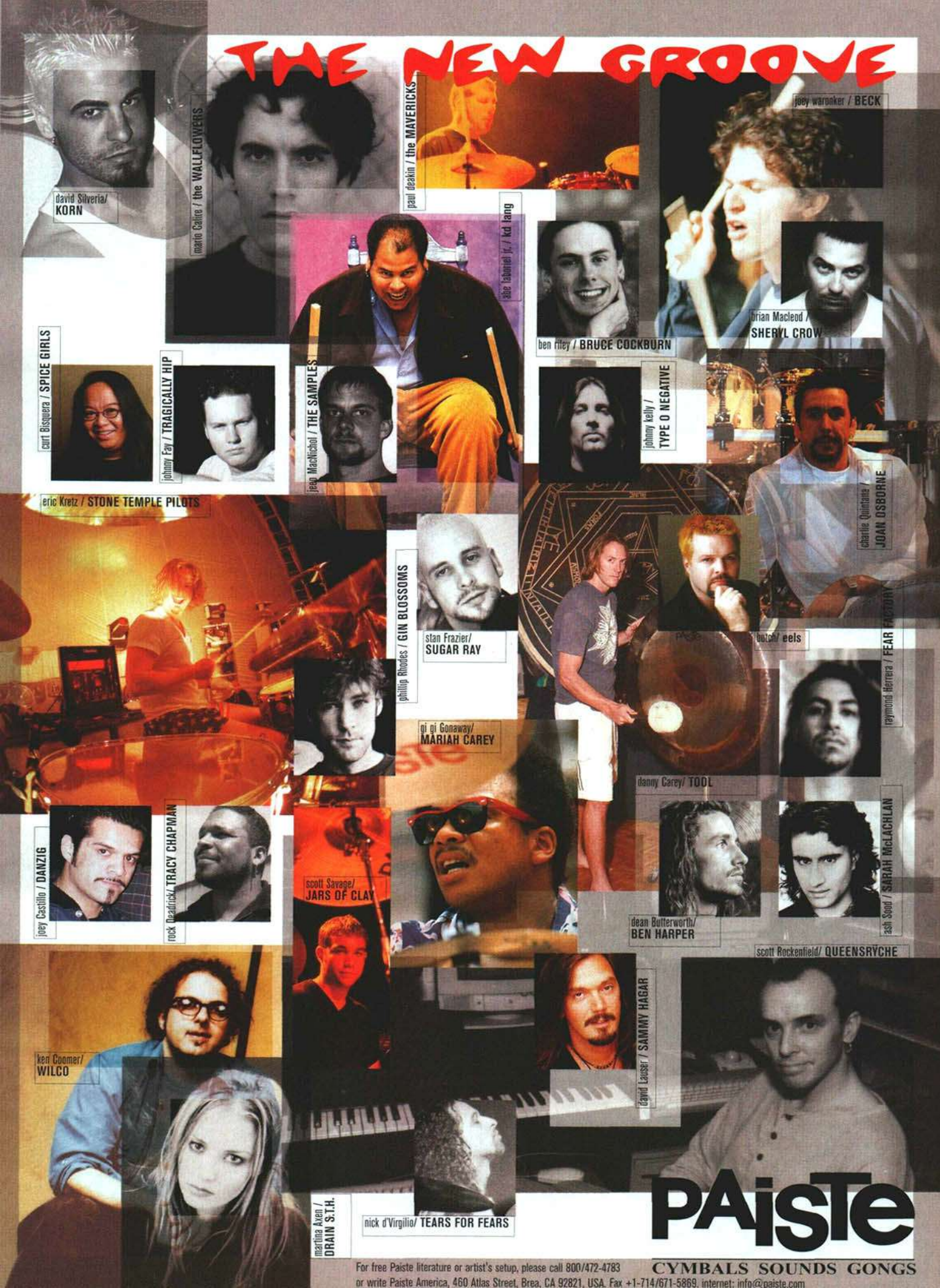
Artist	Album
Public Image Ltd.	The Flowers Of Romance (Warner Bros.)
Public Image Ltd.	This Is What You Want This Is What You Get (Warner Bros.)
Pigface	A New High In Low (Invisible)
Ritalin	Bedside Toxicology (Invisible)
Killing Joke	Extremities, Dirt And Various Repressed Emotions (Noise international)
Ministry	In Case You Didn't Feel Like Showing Up (Sire)
Nine Inch Nails	Broken (EP) (Interscope), "Head Like A Hole" (video)

...and these are the artists and albums that have influenced him:

Artist	Album	Drummer
The Beatles	Abbey Road	Ringo Starr
Led Zeppelin	IV	John Bonham
Led Zeppelin	III	John Bonham
Psychic TV	Dreams Less Sweet	
Also anything by Billy Cobham, Charlie Watts, Klaus Shulze, Not Breathing, and Bagman,		



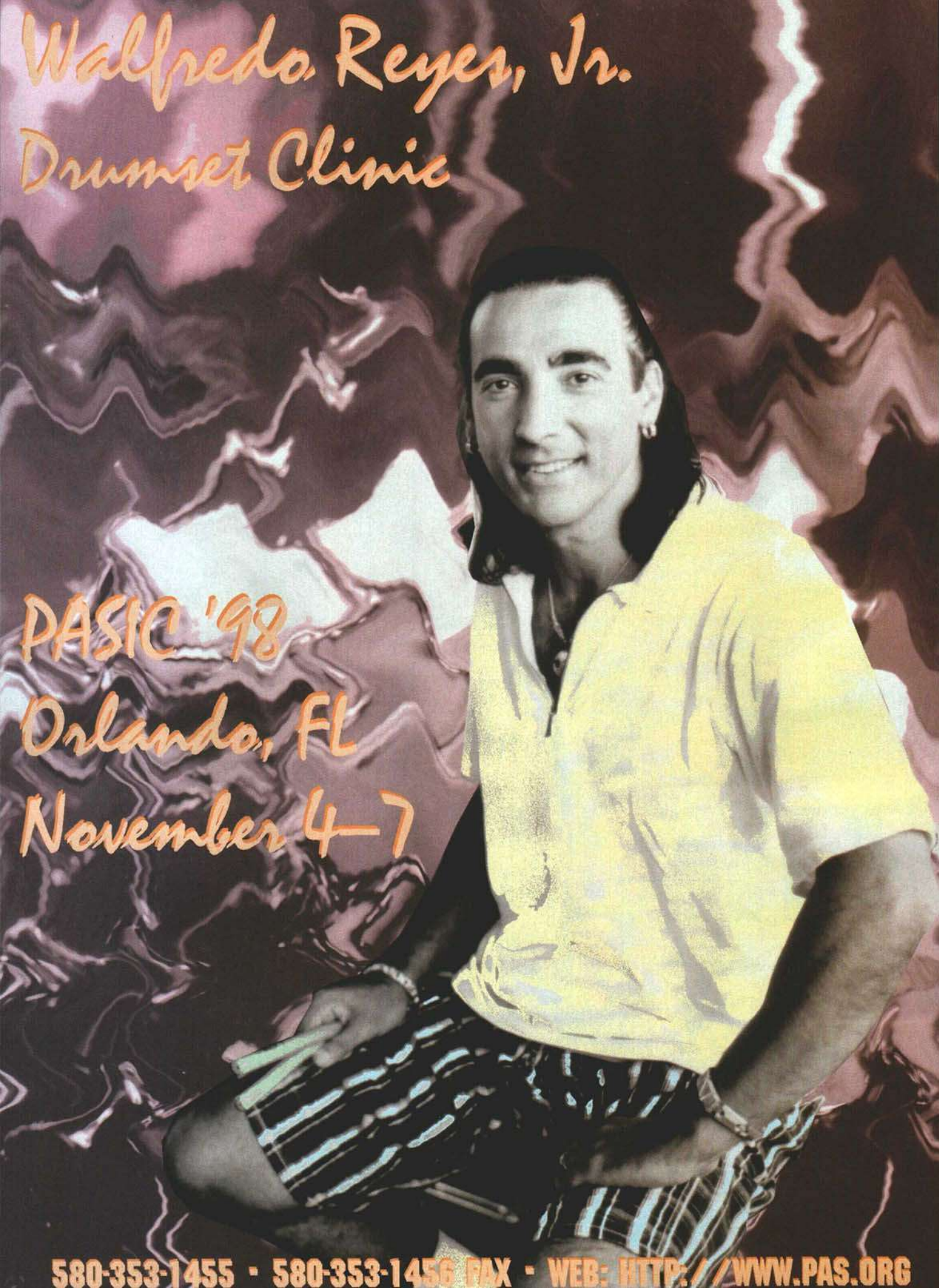
THE NEW GROOVE



PAiSTe

CYMBALS SOUNDS GONGS

For free Paiste literature or artist's setup, please call 800/472-4783
or write Paiste America, 460 Atlas Street, Brea, CA 92821, USA. Fax +1-714/671-5869. internet: info@paiste.com


Walfredo Reyes, Jr.
Drumset Clinic
PASIC '98
Orlando, FL
November 4–7
580-353-1455 • 580-353-1456 FAX • WEB: HTTP://WWW.PAS.ORG

whoops, the added beat comes in and messes with them.

I enjoy taking my own live drumming bits and making loops out of them, and then manipulating the loops. I've taken a bit of a shuffle, for instance, and moved the four-bar loop over one beat, or even a half of a beat. So although it's real drums, it's actually a manipulated loop.

On "Kiss King," from the new one, I chop up a sitar to mesh with the drums. The drums became a grid, but it's all fluid. When the parts push and pull, the music stays interesting. To me, just hearing a one-bar loop becomes boring almost immediately.

KM: On the title track, "A New High In Low," was the drumming recorded specifically for that track, or was it cut from another source?

MA: There's another song called "Methylated." That was originally a thirty-five-minute keyboard performance that I played drums to, and then I pulled two minutes of that for the track. There are other things that are shortened loops. But most things are manipulated.

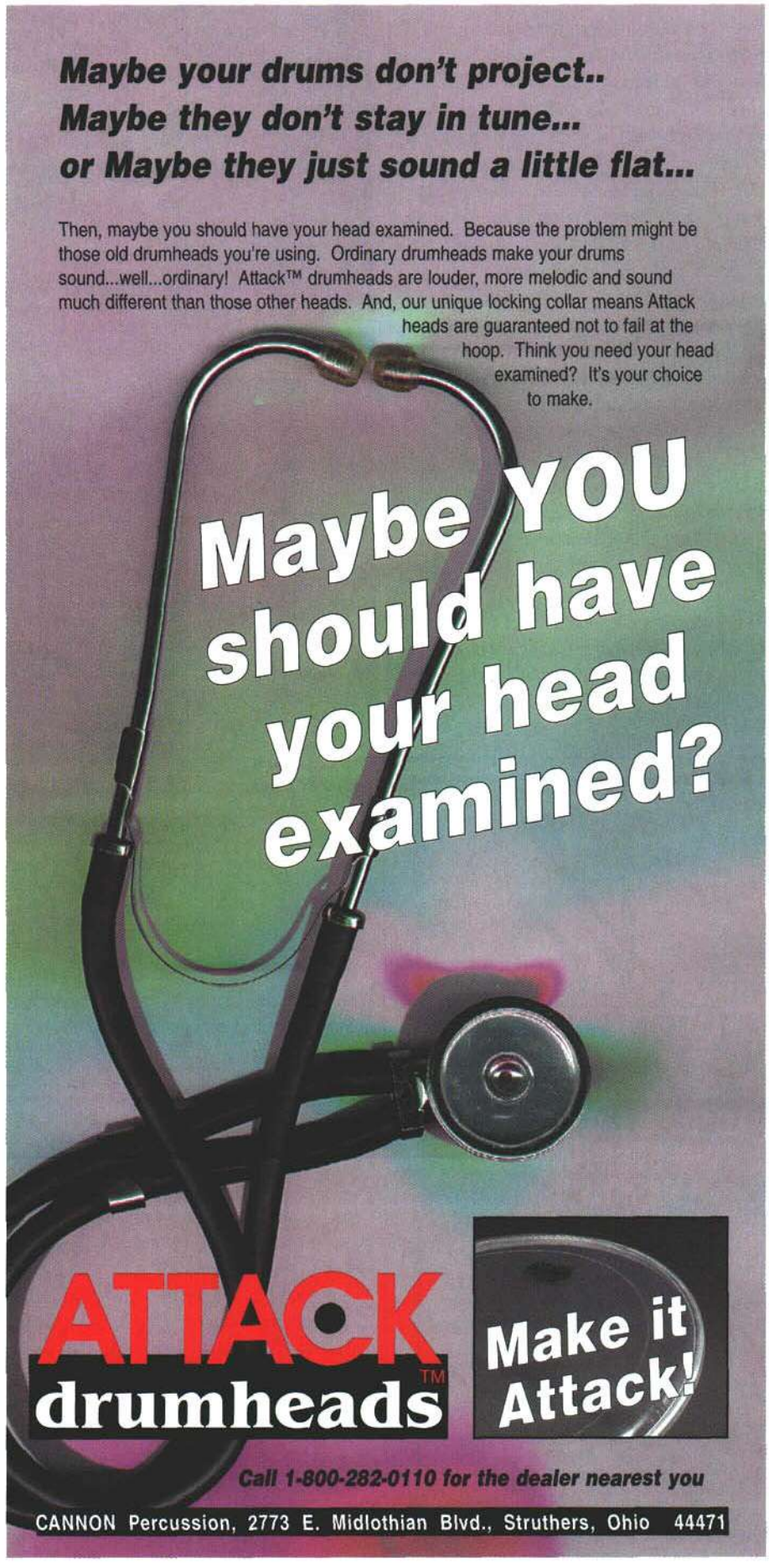
There is a track called "More," where I spent three days taking tiny pieces of drumming and reversing them, moving things left and right with no regard for phrasing, to create movement in the drum track.

KM: Would you describe yourself as a natural drummer?

MA: Yeah, I have something. I don't know if that is an ability to play drums or an ability to communicate through the drums. My father played trombone and had his own big band. He had to choose his family over music, so he became the director of a large corporation. Well, I thought I would take a different path, but here I am the owner of a label. I'm really just like my dad. And my son is playing my drums. He's all over them.

KM: Again on *A New High In Low,* "Howler" uses dub production, "First Taken First Found" is drum 'n' bass in places.

MA: That is *real* jungle drum 'n' bass. The beginning of drum 'n' bass and jungle was taking a beat and speeding it up. Now a lot of the drum 'n' bass rhythms are from a sample CD. But on "Howler" you're hearing *my* beats recorded to quarter-inch tape, sped up and slowed down, scratched on

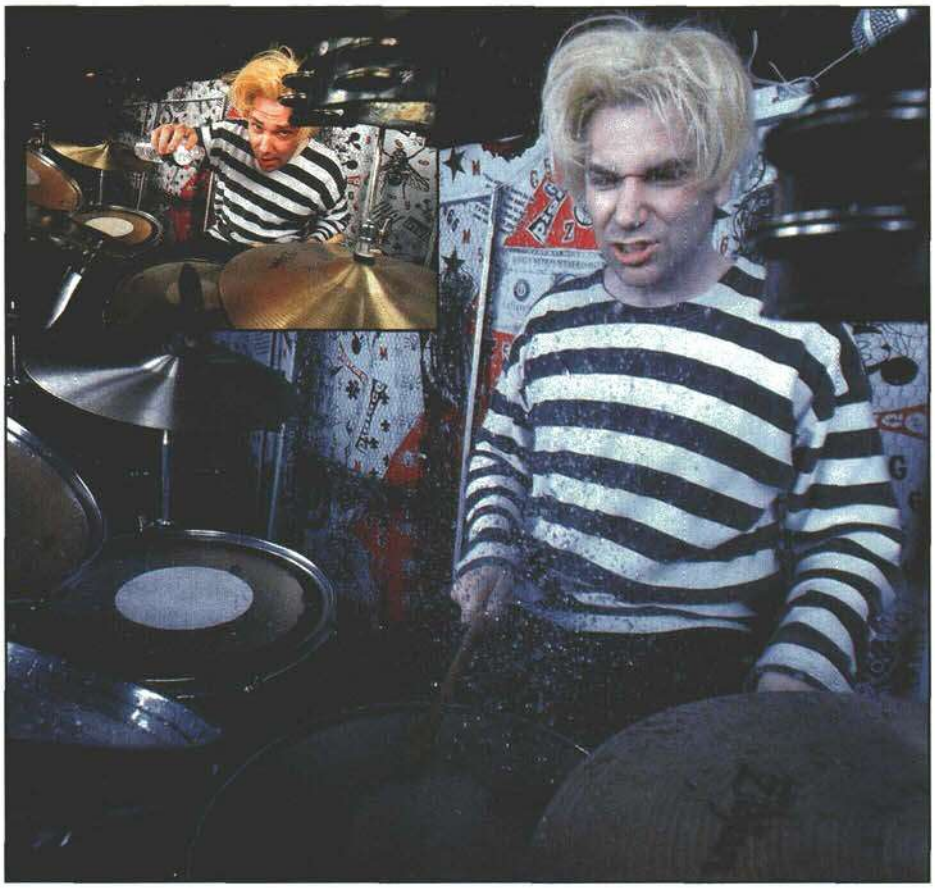


tape, loaded into a computer, and looped.

KM: Those two styles further the concept that one actually does play industrial music. It seems like you'll use anything and incorporate everything into the industrial genre.

MA: I'm planning for a show where there will be four guys playing bagpipes to introduce us. In Baton Rouge we had two girls on cello and harp, and the stage was *covered* in Christmas tree lights. The audience expected industrial and we gave them that, but we also gave them something more.

To me, industrial is about posing questions. It's not about whether something is in a genre or not. To me it's about music being performed at 110%. When we play it's not the product of a management company coming up with a formula in cahoots with a label and a producer to sell something. That idea is dominating music now. It's just a lot of formulas, a lot of people who, instead of fighting their way out of the ghetto, are trying to write their way out of the ghetto. It's subverted the whole idea of music.



We invite people on stage, they play music with us, and we leave a part of ourselves with them. That is what music used to be about: communication. That's all gone now. It's all about formula. We want to surprise people. For example, live I use the bass drum to trigger a low-end, 50 Hz bass sub. We carry six thousand watts of low-end reinforcement. Even in a club that has it available, they limit it because they are frightened that you are going to blow everything. With PiL it was Jah Wobble's low dub bass lines that shook things, but now we trigger that intensity from the bass drum. It's not nasty on the ears, you just feel it.

KM: As opposed to pounding, slamming, and assaulting, which sound like industrial descriptions, your drumming is spacious, and at times airy.

MA: Maybe it has to do with my attention to lyrics, an awareness of how a snare drum shuffle or a hi-hat tickle can really support good lyrics.

KM: How did your approach change from Ministry to Killing Joke?

MA: Ministry was about mayhem and playing to loops, which is a hard combination. I needed the loops loud because I throw myself around so much, I don't want to strain to hear them. Once, I got my timing from the distortion in the monitors. It was like the sound of an elevator.

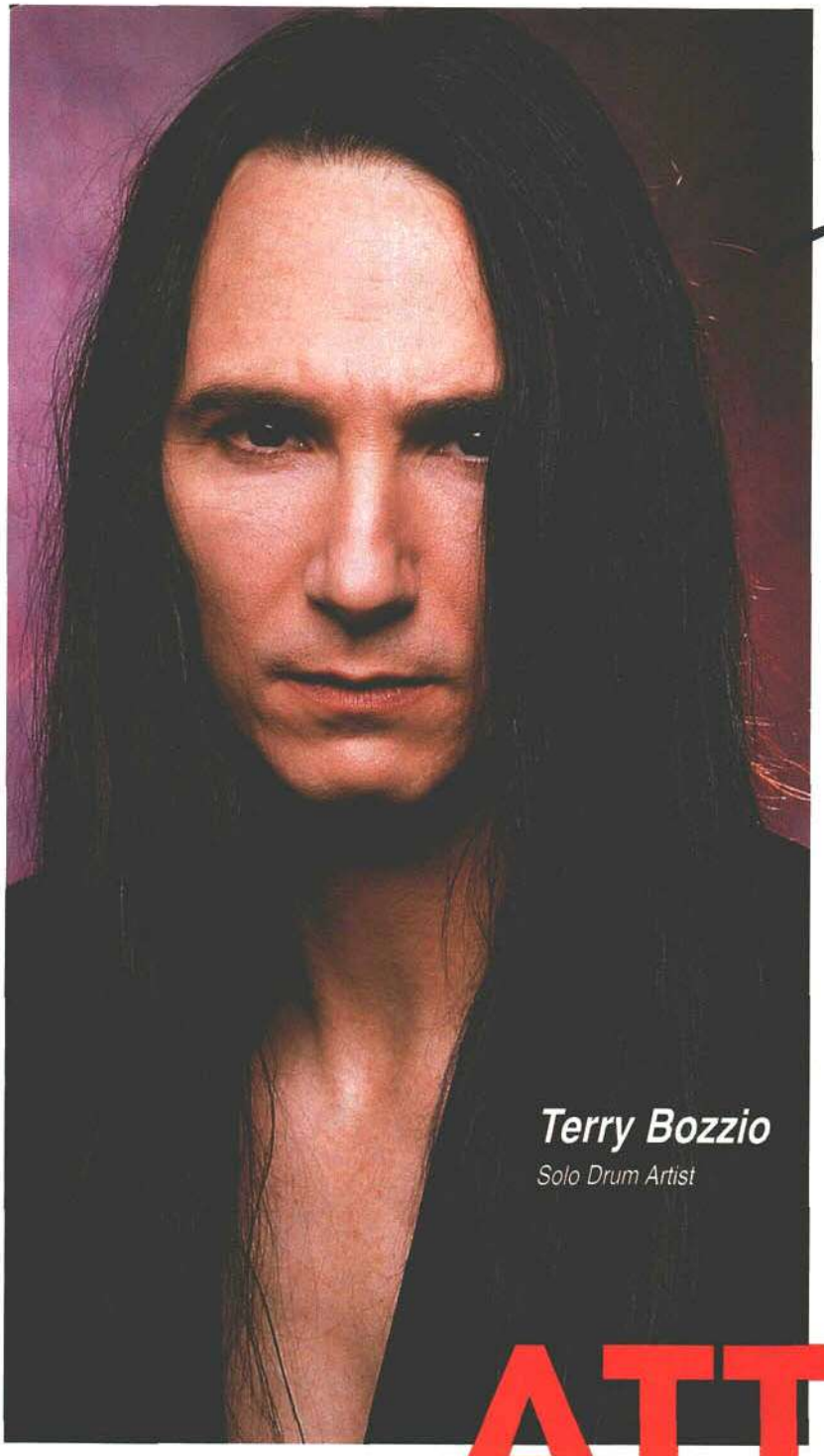
Killing Joke was much more of a drumming gig. I loved their former drummer Paul Ferguson's playing, especially some of his complicated tom-tom parts. Playing that stuff made me elevate my game a bit. In Killing Joke the drums were tuned so loose you could pick up the lugs from the floor afterwards. The tone came from the reverb of the room. It was so physical.

When Paul Ferguson played on Pigface's *Notes From The Underground* album, we played double drums. There was a rivalry between PiL and Killing Joke in England, so when I invited him to come out—we had worked in Murder Inc. previously—that was a social experiment. But as double drummers we had a great time.

KM: You're about to work with John McEnroe, the tennis player turned art dealer.

MA: Yes, he's come to our shows. I am sure he is surrounded by people who tell him how wonderful he is. It's the same with Trent Reznor, as it was with Johnny Rotten. That is such a load of shit. The best thing you can do is surround yourself with

DRUM WORLD
Serving Percussionists Since 1977
LEADING THE WAY WITH THE BEST NAMES IN PERCUSSION!
Great Selection • Great Prices
Come see us in Pittsburgh or visit our virtual showroom on the web at www.drumworld.com/drums
All Major Credit Cards Accepted
Financing Available
Call and Order Now! We Ship Daily
Call Information for Our Toll Free #
1020 Castle Shannon Blvd.,
Pittsburgh, Pennsylvania 15234 USA
Phone: 412 343-2600 Fax: 412 343-3211



Think Independently!

Terry Bozzio is taking independence to a whole new level. And he's doing it with ATTACK Series™ drumheads. The new Terry Bozzio Signature heads combine traditional mylar and our exclusive locking collar for a fresh, crisp sound.

When you're ready for a change, think independently. Think ATTACK!

ATTACK™ drumheads

TERRY BOZZIO
Signature Series

Call 1-800-282-0110 for the dealer nearest you.

CANNON Percussion, 2773 E. Midlothian Blvd., Struthers, Ohio 44471

people who are straight with you. Like with the Sex Pistols reunion show, no one would tell Johnny his suit was too tight for his fat frame.

I did a track for *Immortal Combat* with Geezer Butler of Black Sabbath. Well, Sabbath's *Paranoid* was the first album I ever bought. So I did the drums, Geezer and I co-wrote the track, and he played bass. But it was lame. I asked him to nail the parts a bit, and he understood. I would tell him that he was out of tune if I had to and do whatever it takes. People who want to be bullshitted can find someone else to produce their material. If you want to drink margaritas and have a fantastic time making a record, go elsewhere. I don't party, I work. I like to think that the person can be happy and proud of their record afterwards. They may hate me at first, but they come back and thank me later.

KM: Your drumming today retains that punchiness and creativity of the PiL period.

MA: The first thing I did with PiL was play on *Metal Box,* which was legendary in terms of the exploitation of dub, and low end, and the packaging. Then I played on the live album, *Paris In The Spring,* then *The Flowers Of Romance.* We recorded that in the studio with Queen next door, and I was allowed to experiment. I'd fall asleep with my *Mickey Mouse* watch on the pillow with these rhythms going on in my head. I recorded the actual watch sounds, and played drums to that. People think it's synths but it's not. *The Flowers Of Romance* is one of my best records. Then there was *This Is What You Want This Is What You Get.* That had the hit "This Is Not A Love Song."

I am very proud of my work and part of my time with PiL. One of our *NME* cover photos was with the band, but that was twisted because it wasn't a band. John Lydon was difficult, and he still drinks and still struggles with his insecurity. I quit because I was tired of watching people coming across a room, nervous, looking for an autograph. Sometimes John would befriend them and sometimes he would say the most hurtful, damaging things to them. It just became ugly.

I'd love to see John Lydon come out and work with Pigface. Not for us—we have enough notoriety—but for him, musically. John has two houses on the beach in Malibu, a castle in Germany, a house in London—he didn't need to do the Pistols reunion, he has a ton of money.

KM: I read that Pigface was the name of an early band or yours that played strip clubs.

MA: Yes, I was twelve, drinking *Newcastle Brown Ale.* I always had money because I was playing seven nights a week. I began drumming when I was nine. I taught myself to play by drumming along to *Abbey Road.* Bill Rieflin from Ministry said to me, "You better be careful if you are playing to a record. Sometimes there are tempo fluctuations." Well, when I got to doing the Killing Joke albums, they were worried, so they wanted me to lock up with a click track. I know I rush choruses. They had this guy come in and create tempo maps for my parts. He said, "You push choruses up between 3 and 4 bpm, then you come back down." "Oh my God," I thought. "On ballads," he continued, "you go up a full beat, on a long-winded outro you go up gradually." But tempo is a tool. I

learned to do what I want with it.

In the first Pigface, the lead guitarist had two big stacks with horns and was deaf as a post. He told me that he named Pigface after his wife, with her standing there. She smiled this toothless smile. So I knew I had to name this band Pigface. Back then we played "Baker Street," "Tie A Yellow Ribbon," and "A Whiter Shade Of Pale." Then on Sundays we played for strippers.

KM: So you had to play swing for the strippers. Were you comfortable with that?

MA: I was more comfortable swinging than being on stage with a naked woman. I was twelve years old in 1972. "My God, this woman is naked." I grew up very quickly. They sent me up to the dressing room to ask what kind of music she liked. I knocked on the door and tried to look her in the eyes. She said, *"Any* kind of music that goes with leather gear and whips." Okay, like I would know.

I eventually moved to London after dropping out of apprentice school. I wanted to join PiL right away, but I had to wait through five drummers till I got a shot at it. They had an ad in *Melody Maker* that I answered. They even set fire to a drummer once—I knew this was the gig for me. I was cynical and jaded, I wanted to do that gig. I just kept calling them.

KM: Did you practice rudiments or take lessons?

MA: I studied timpani and orchestral percussion for a while, but I didn't enjoy it. I taught myself drumset. I used to listen to Billy Cobham when I was fascinated with technique. And Buddy Rich and Charlie Watts were influences.

KM: How have you changed from Killing Joke and Ministry to now, when you are more than the drummer in the band?

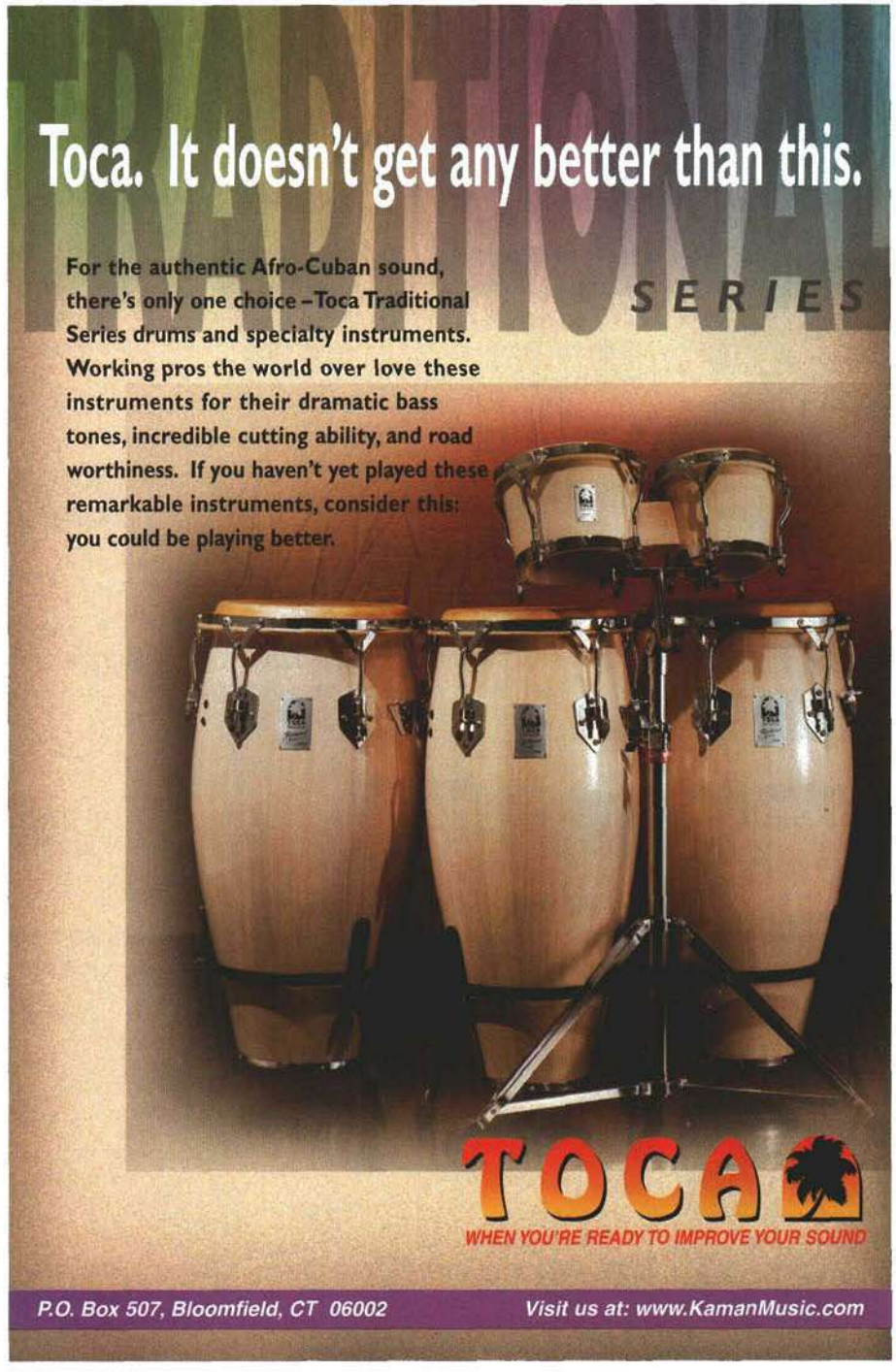
MA: The change was from PiL to Ministry. With PiL I would sit very straight and move only my head. Something just snapped and I started really getting into it. It's not violent; it's more celebratory. Sometimes I don't get there live, but when I do it's a release for me.

KM: What is your advice to drummers who want to pursue your "do it yourself credo?

MA: In *MD,* you always see tips on how to stop the snares from buzzing, or how to properly muffle the bass drum, or how to play a clean roll—all of which *is* important. But when a band is rocking and you've reached that vibe—it's a mental/musical zone I'm talking about—my snare drum could be buzzing like crazy or even on fire, and it wouldn't matter.

Of course the technical side is important, but drummers should think about why they're playing drums. Think about the vibe they're trying to create. Maybe the first time you stop playing for yourself the bass player will go twice as nuts because you've given him so much more room. Maybe the bassist will get it and jump in with you. Of course, that still leaves the guitarist. [laughs]

But what is good drumming to me? It's about both Billy Cobham and Charlie Watts, but in the right place. If you're trying to be Billy Cobham in a band that needs Charlie Watts, the music is going to be horrible. Support everybody else. Nurture the vibe.

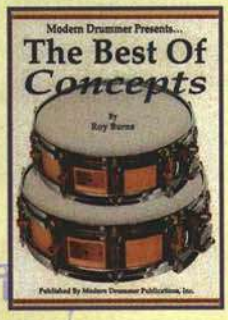


The Modern Drummer Library

Applied Rhythms

by Carl Palmer

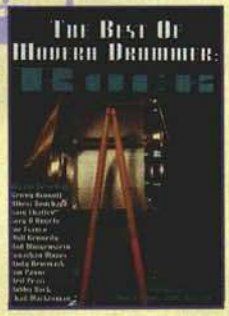
This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.



The Best Of Concepts

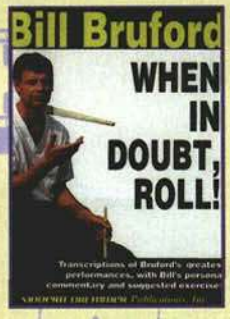
by Roy Burns

Practical, informative, and entertaining ideas on dozens of subjects that concern all drummers. Authored by one of MD's most popular columnists.



The Best Of MD: Rock

Everything from linear drumming, playing in odd time signatures, and double bass techniques to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.



When In Doubt, Roll

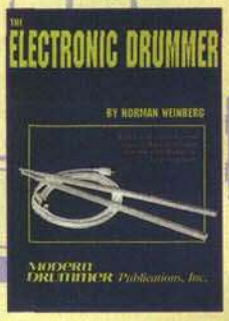
by Bill Bruford

Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bill's exercises to develop facility, flexibility, and creativity at the drumset.

The Great Jazz Drummers

by Ron Spagnardi

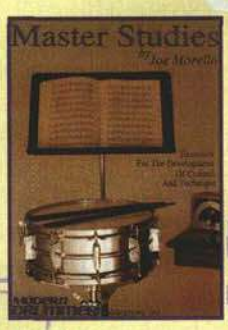
A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, including the stories of over 60 legendary drumming greats. Sound Supplement included.



The Electronic Drummer

by Norman Weinberg

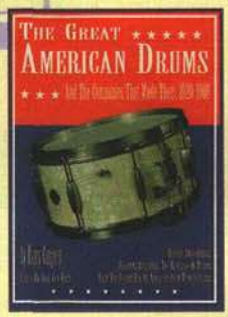
From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.



Master Studies

by Joe Morello

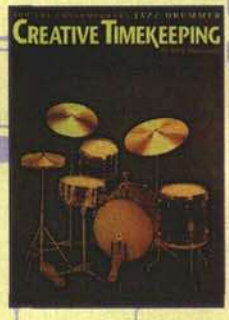
The book on hand development and drumstick control. Master Studies focuses on important aspects of drumming technique.



The Great American Drums

by Harry Cangany

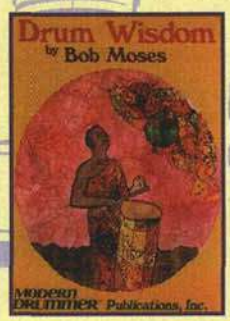
The history of American drum manufacturing. A valuable collector's reference source.



Creative Timekeeping

by Rick Mattingly

Develop the ability to play any rhythm on the snare and bass drums. A challenging approach to true independence.



Drum Wisdom

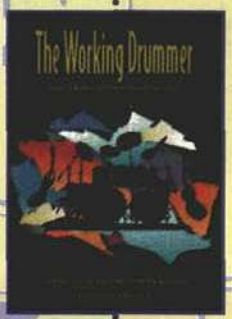
by Bob Moses

Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

The Drummer's Studio Survival Guide

by Mark Parsons

The definitive book on recording drums, for the novice to professional drummer.



The Working Drummer

by Rick Van Horn

Everything the working clubdate drummer needs to know to succeed.

The Cymbal Book

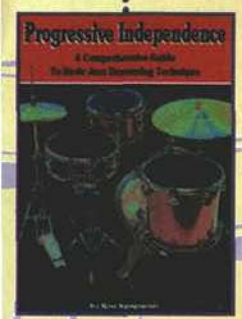
by Hugo Pinksterboer

Everything drummers need to know about cymbals, including history, acoustics, selection and testing, setup ideas, cleaning, repairing, and more. Over 200 jam-packed pages with photos.

The New Breed

by Gary Chester

This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.



Progressive Independence

by Ron Spagnardi

A systematic approach that improves your skills through a series of exercises that place snare drum, bass drum, and snare/bass drum combination rhythms against the jazz time pattern. A must for every serious student drumming.

Order Toll-Free

(800) 637-2852

M-F 9am-8pm

Sat 9am-2pm CST

Name (please print)

Address

City State Zip

Check Enclosed Charge: ❑Visa ❑MC ❑Discover ❑AmEx

Card # Exp Date

Signature

Make check payable and mail to:

Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

• All checks or money orders payable in U.S. funds only (no cash) •

Quantity	Book	Price	Total
	Applied Rhythms (06630365)	$8.95	
	The Best Of MD: Rock (06621759)	$9.95	
	The Electronic Drummer (06631500)	$9.95	
	The Great Jazz Drummers (06621755)	$19.95	
	Drum Wisdom (06630510)	$7.95	
	Master Studies (06631474)	$9.95	
	The New Breed (06631619)	$9.95	
	When In Doubt, Roll (06630298)	$13.95	
	Creative Timekeeping (06621764)	$8.95	
	The Cymbal Book (06621763)	$24.95	
	The Best Of Concepts (06621766)	$9.95	
	The Great American Drums (06620010)	$19.95	
	Studio Survival Guide (00330257)	$12.95	
	The Working Drummer (00330264)	$14.95	
	Progressive Independence (00330290)	$12.95	

SHIPPING AND HANDLING CHARGES (See box below)

Minnesota and Wisconsin residents add appropriate sales tax.

GRAND TOTAL

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

MOD7

DIAMONDS IN THE RUFF

BY MATT PEIKEN

There probably isn't a *Modern Drummer* reader who hasn't daydreamed about being featured in this magazine. I can relate: I'm one of them. I spent years in bands that, in retrospect, were laughably lame, hoping fame and talent would someday add up to a cover story. The math worked against me: 0+0 = 0. So I took a different route to *MD*—as a writer.

During nine years of writing features and reviews for *Modern Drummer,* I've always kept my eyes and ears peeled for amazing players in no-name bands. It only took nine years for me to find a way to break them into this magazine. Welcome to "Diamonds In The Ruff," a new feature dedicated to exposing relatively unknown drummers with exceptional talent.

How else could *Modern Drummer group* hardcore, free-form jazz, funk, and grindcore drummers into the same feature? Meet John Kamoosi, Gregg Bendian, John Blackwell, and Rich Hoak, MD's first "Diamonds In The Ruff."

JOHN KAMOOSI

If Matt Cameron has a hardcore alter-ego, it's John Kamoosi of New York's dayinthelife. Like Cameron, Kamoosi consistently creates interesting patterns and lends smooth grooves to odd time signatures. His distinctive approach to rhythm—somewhere between less-is-more and more-is-best—steers dayinthelife into the sort of lush sonic territory that's rarely traversed by thrash metal bands.

Not bad for a guy who, until two years ago, had worked as a licensed stockbroker. "Finance is something I've always been fascinated with—still am," says Kamoosi, who's mom was a music teacher and dad was a mathematician. "But music is a lot less stressful, and I'm not basing my life around money. I'm basing it around feeling good, and music is just a great time."

Paul La Raia

MP: Your band's recent release [on TVT Records] has so much energy. Did that come from the newness of the situation?

JK: That might have had something to do with it. I used to be into lighter stuff, at least compared to hardcore, But this is actually my first real band, my first full project. I wasn't sure how I was going to approach the music. There were a lot of songs we changed along the way and a lot of songs we weeded out from the time we started the band up until the record. All through that I was experimenting with sounds and approaches and feels.

Paul La Raia

I haven't had any formal training, other than a year of lessons under Jim Holland at the Long Island Drum Center. And being in a band is a very different thing from practicing in a basement by yourself. When you've got other musicians to think about, you have to hold back sometimes.

MP: Your approach to basic grooves is very impressive; you're always coming up with interesting patterns. And you make odd times flow really well too.

JK: It's funny you use the word "patterns," because I just got into the *Patterns* series by Gary Chaffee. I've just barely scratched the surface of it so far, but I've taken little bits from it, and it's amazing stuff. There are some fairly technical drummers who have influenced me, too, as far as trying to push the envelope without going overboard and making things confusing. I do like to have a groove in there, but I also like the complexity. There were times when the other guys in the band would look at me like, "This is getting a little too nuts," and I'd have to tone it down a bit.

MP: Did you actually orchestrate patterns for certain songs?

JK: There were times when I sat back and listened to

continued on page 103

"I'm a real perfectionist, and I'm always putting pressure on myself to do the best job I can."

GREGG BENDIAN

Gregg Bendian sits on the avant-garde fringe of New York jazz, creating music that gets little respect or understanding from people reared on beat and swing. But conventional approaches to rhythm never interested Bendian, who at fourteen began expressing his ideas in a free-form exploration of sound and composition.

Twenty years later, after studying composition at Rutgers University, Gregg has created a cottage industry for himself. A prolific composer, Bendian is steeped in several projects—from solo efforts and a group called Interzone to a new collaborative acoustic effort called Free Grass, in which he plays with fingers and brushes in a mix of bluegrass and improv. He also tours internationally, performing for audiences that, he says, "get the point."

Paul La Raia

Paul La Raia

Paul La Raia

MP: What drew you to this particular style of jazz, as opposed to more traditional genres?

GB: For me, it's always been about challenging the imagination, challenging the limitations of human abilities and human experiences. I want to explore how far drummers can go in terms of expressing themselves on the instrument, how intricate things can be and still be musical. I'm interested in complexity, but not just for complexity's sake. It's challenging yourself in terms of execution while also challenging the listener to absorb something different.

MP: There seems to be two sides to what you do. You're a drummer, even if not so much in terms of being a timekeeper, and you're also a composer. But from what you're saying, there seems to be a singular sense of purpose.

GB: My music is very rhythmic, even if the groove or the pulse doesn't seem very obvious at times. All of my playing is pulsed rhythm. I'm always hearing the pulse and relating to a pulse within the frame of the other musicians I'm working with. For me, it's all about rhythm. But how the textures are set up and how the colors are used within the percussion setup all figures into the composition. Even while I'm improvising, I'm thinking,"'What does this need here: something *legato* or something very punchy?" I'm always working to make the music more successful.

MP: You mention the importance of pulse, but in much of your music there isn't much of a swing, and there's no backbeat. So how do you rate good on your role as, the rhythm-keeper?

GB: The *Counterparts* CD is actually very jazz-based in terms of the groove. There are swing elements and the phrasing is more open and rhythmic, and there are pieces that are more straight-8th kind of pulses. But in many of my groups, I layer patterns and rhythms so that they're representing different ideas happening simultaneously. I'm not intentionally trying to mask the beat, though that's one of the potential effects.

Then again, everyone in my band practices this stuff with a metronome so that it's as rhythmically accurate as possible. So even if the pulse isn't obvious, there is that connecting thread through all three of the lines. On *Counterparts,* there's saxophone, trumpet, bass, and drums, and very often there's no unison pitch material bellow the instruments. I write harmonically, even when I don't have a chordal instrument, so I can always access triads.

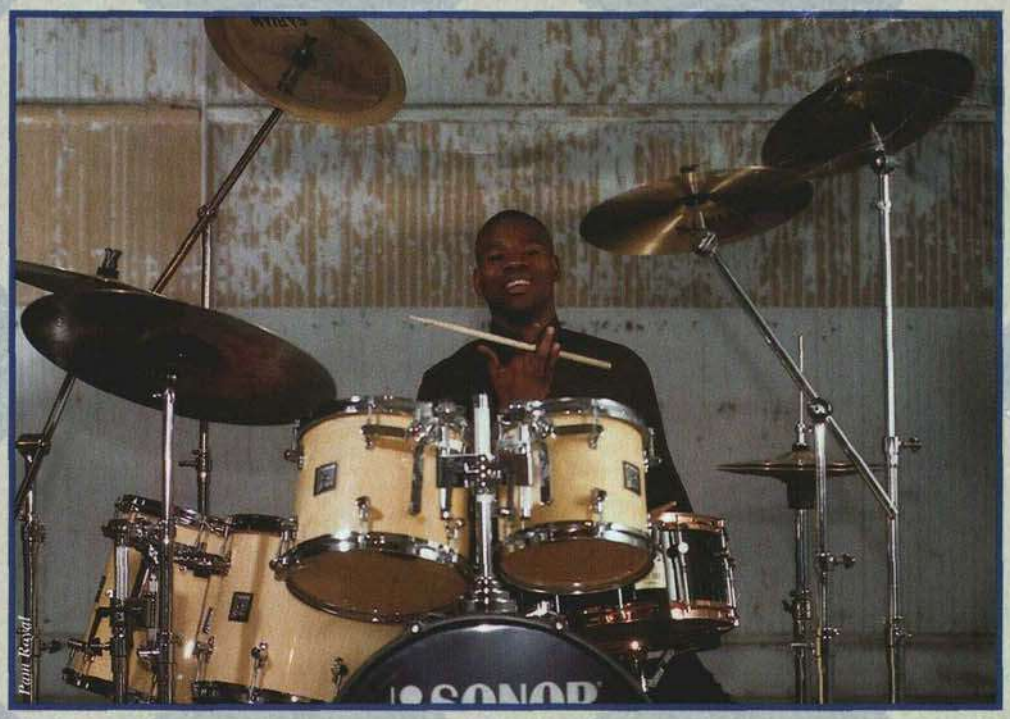
MP: Within the more avant-garde music, though, what's your role as the drummer?

GB: I view myself as an equal voice in the ensemble rather than as a support instrument. The individual voices are important to contributing a simultaneous movement. You can be

continued on page 105

"I want to explore how far drummers can go in terms of expressing themselves on the instrument."

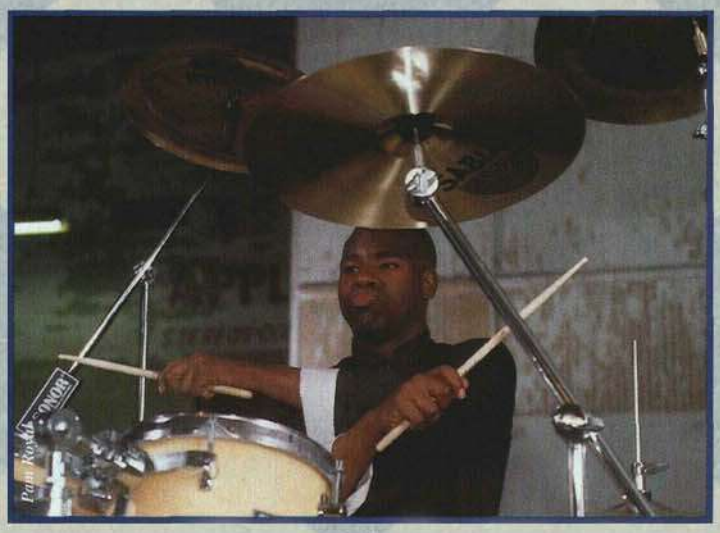
JOHN BLACKWELL



John Blackwell's earliest memories are as a three-year-old, sitting at the foot of his dad's kick drum, soaking up the meaning of "the pocket." In retrospect, Blackwell says, he had no choice in life but to play drums.

In seventh grade, Blackwell analyzed the nuances of Art Blakey and Billy Cobham. By seventeen, he had played for Billy Eckstein. He went on to study at Berklee College of Music, and, in 1995, landed a gig with Cameo. He now drums for Patti LaBelle.

You'll have to catch John in concert or clinic, though, to see the stick-twirling showmanship and cat-quick hands he shows off as a soloist. It's a side of his personality that has earned Blackwell the nickname "Ninja Man." But it's only recently that he's drawn on his father's lessons, tempering his eye-popping "Ninja Man" talents for the sake of the all-important pocket.



MP: Did you start playing drums mainly because your dad played?

JB: I think so, but I was so young that it's really impossible to say. My whole family on my father's side is very musical. Every morning, my dad would wake up and, religiously, the first thing he would do was go to the drumset. And he would wake me up and say, "Follow me into the living room," which *was* a living room until my dad and I look it over and made it a music room, I just sat down in front of the drums and watched him play practice. Then when he was done, he'd give me the sticks, leave the room, and let me do my thing.

The first beat I ever played, when I was three, was the Commodores' "Brick House." He had that record on the stereo all the time, and I was listening to that stuff so much I could just get on the set and play it. And I really became a student of funk—a little gospel, too, but mostly funk. You really can't escape that pocket, the groove that is the foundation of that music. My father really drove that home to me, too. They used to call him "Pocket Man" in his day. That's all my father cared

continued on page 107

"When I think about playing fast, I think about the movement a snake has when striking its prey. It's not just quickness; it's attack."

RICH HOAK

Music theory is the only college course Rich Hoak ever dropped, which says as much about his approach to life as it does about his music. A sociology degree from the University of Pennsylvania has nothing to do now with life as Hoak knows it. He commutes two and a half hours every week by train or bus from Philadelphia to New York City, where he lives on friends' couches or the rehearsal room floor, and creates some of the most blindingly bizarre music in all of grindcore.

Even for fans of this style, Brutal Truth is a tough listen. For evidence, check out *Sounds Of The Animal Kingdom,* the band's newest disc on Relapse records. But it's impossible not to appreciate what Hoak puts into it: mind-numbing, rhythmic twists and blast beats that defy time. Hoak is also indulging a side project called Caveman, which essentially creates primal drum beats topped by guttural grunts. Through it all, though, Hoak evokes the heart of a drummer's drummer.

MP: You'd told me you didn't start drumming until you were already in college. What inspired you to start?

RH: When I moved to college, the dude three doors down from me picked me out as a Dead Kenedys fan and asked if I'd heard of Black Flag. I hadn't, but the guys in my dorm and I formed a punk rock band I actually was playing bass, because one of the guys had one and he was like, "Anyone can play bass. I'll just tell you where to put your fingers." So I played bass in bands until about '86 or '87, but I was in a car accident and I was burned pretty bad. I tried playing bass again, but my fingers were really sensitive and I didn't feel like spending another three years building up the calluses again. I wanted to make music, so I thought I'd try drumming.

There were some people who needed a drummer for their band, and I'd fooled around with the drums before. There was one particular time when I watched a guy playing drums and I had this moment of recognition like, "Oh, so *that's* how he does it—his foot's like this and his hands are like that." So I just started off doing the basic beats and it just grew from there. I liked not having to play specific notes, that I could just go for it.

I dug the physical aspect, too. Playing drums is really a workout, at least the kind of music I've played. When I was in a band called Nine Finger, I played with *2B* sticks and I had a 24" crash/ride and two other crash/rides, so there was a lot of weight-on-weight.

MP: Did you ever take lessons or study much on your own?

RH: I basically just jammed with other people, learned songs, and played in bands. It's only recently that I've started to really practice on my own. Since I joined Brutal Truth, my urge to play has heightened. When you play two hundred days in a row and then nothing happens for a month, you just feel like you have to start playing again.

MP: So it pretty much came naturally to you to be able to play those blindingly fast blast beats?

continued on page 110

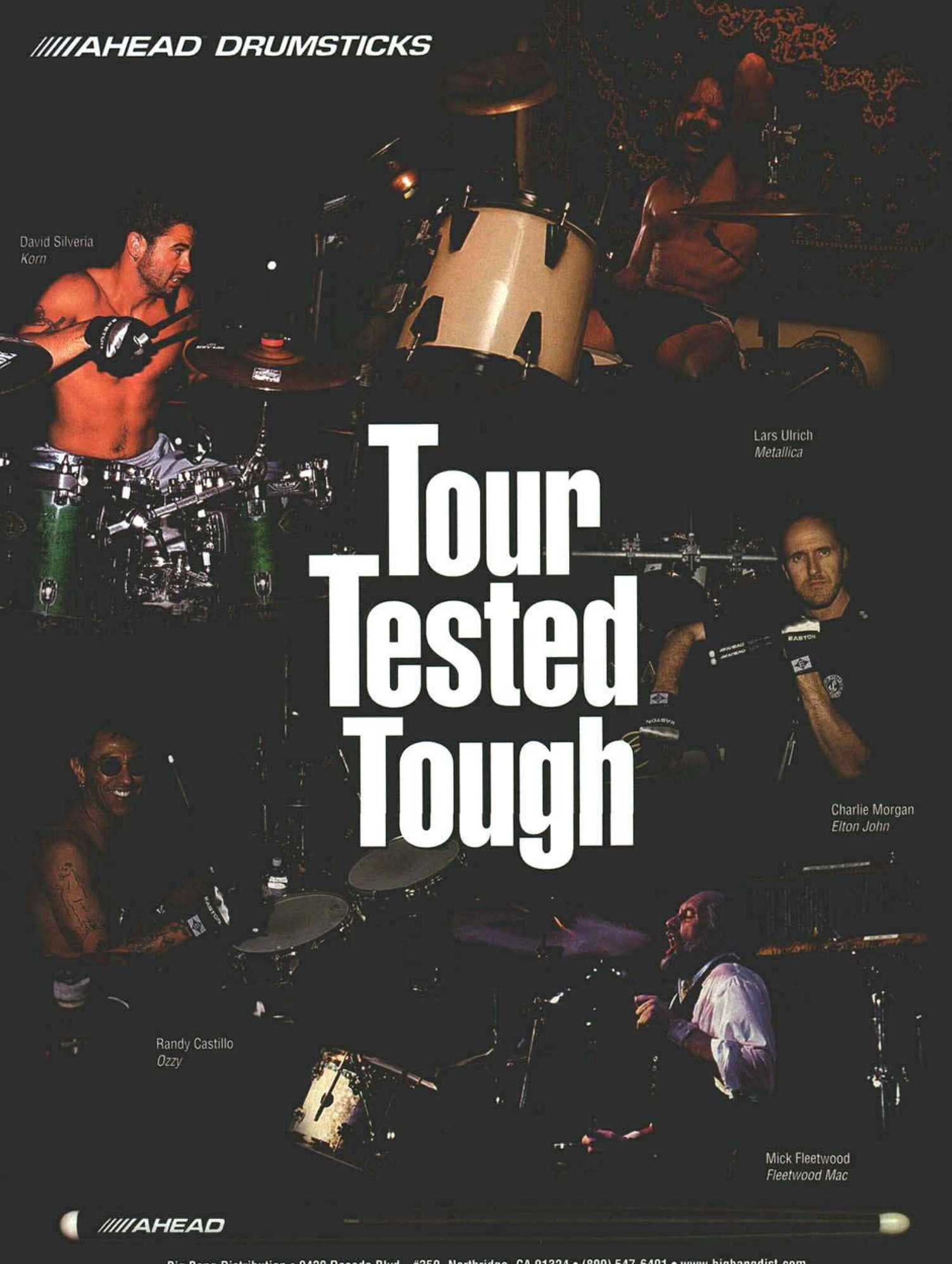
"I'd always been interested in extreme music, grindcore, and certain kinds of metal. But I had to learn a whole new style of playing when I joined Brutal Truth. Dealing with the sheer speed of the band was a real tough adjustment."

Made using newly developed materials and manufacturing processes, Mainline Drumsticks are the first synthetic sticks with the look, sound and feel of wood. Yet in addition to their incredibly natural performance, every pair of Mainline sticks is also straight, uniform and consistent in weight and balance (+/- 1 gram). Just imagine— no more rolling, no more tapping, no more guessing. No more getting stuck with the "short end" of the stick. And, since they're also designed to outlast conventional wooden drumsticks by four to six times, when you pick up a pair of Mainlines, trees won't be the only green you'll be saving.

Now available in a full selection of popular natural and plastic tip models at better drum shops everywhere.

MAINLINE

837 Sandhill Ave. — Carson, CA 90746 — USA
Phone 310/715-6518 — Fax 310/715-6695


////AHEAD DRUMSTICKS
David Silveria
Korn
Tour
Tested
Tough
Lars Ulrich
Metallica
Charlie Morgan
Elton John
Randy Castillo
Ozzy
Mick Fleetwood
Fleetwood Mac
////AHEAD
Big Bang Distribution • 9420 Reseda Blvd., #350, Northridge, CA 91324 • (800) 547-6401 • www.bigbangdist.com

continued from page 97

pre-production tapes incessantly and changed things back and forth. I pay a lot of attention to accenting certain notes properly and just delivering a certain feel, while also maintaining a natural energy. It's a real challenge and it's something I'm always working on and trying to improve on.

I had to redesign the song "Side Effect" a few times. The toms were more complex and a bit more difficult than they needed to be. I can't remember the specific parts that I changed, but they just told me to simplify it. It was frustrating at first because I felt I should be able to write and play my parts the way I feel like, but I eventually learned that not every idea I want to play is easily perceived or easily incorporated into the rest of the music. But then there's a song like "Chameleon," which might sound more complicated than it really is. All I did was match up the accents to the riff.

MP: Considering how busy your parts are, your timing seems really solid. Did you record to a click?

JK: Yes. It was hard to get used to, but it was actually pretty helpful. I wish the click could have been quieter, but it helped me make things even and consistent. Sometimes the tempo can fluctuate here and there, so the click is definitely good for me in the studio. I'm a real perfectionist and I'm always putting pressure on myself to do the best job I can. The click helps me do that.

MP: Are you able to perform the parts you played on the record in your live shows?

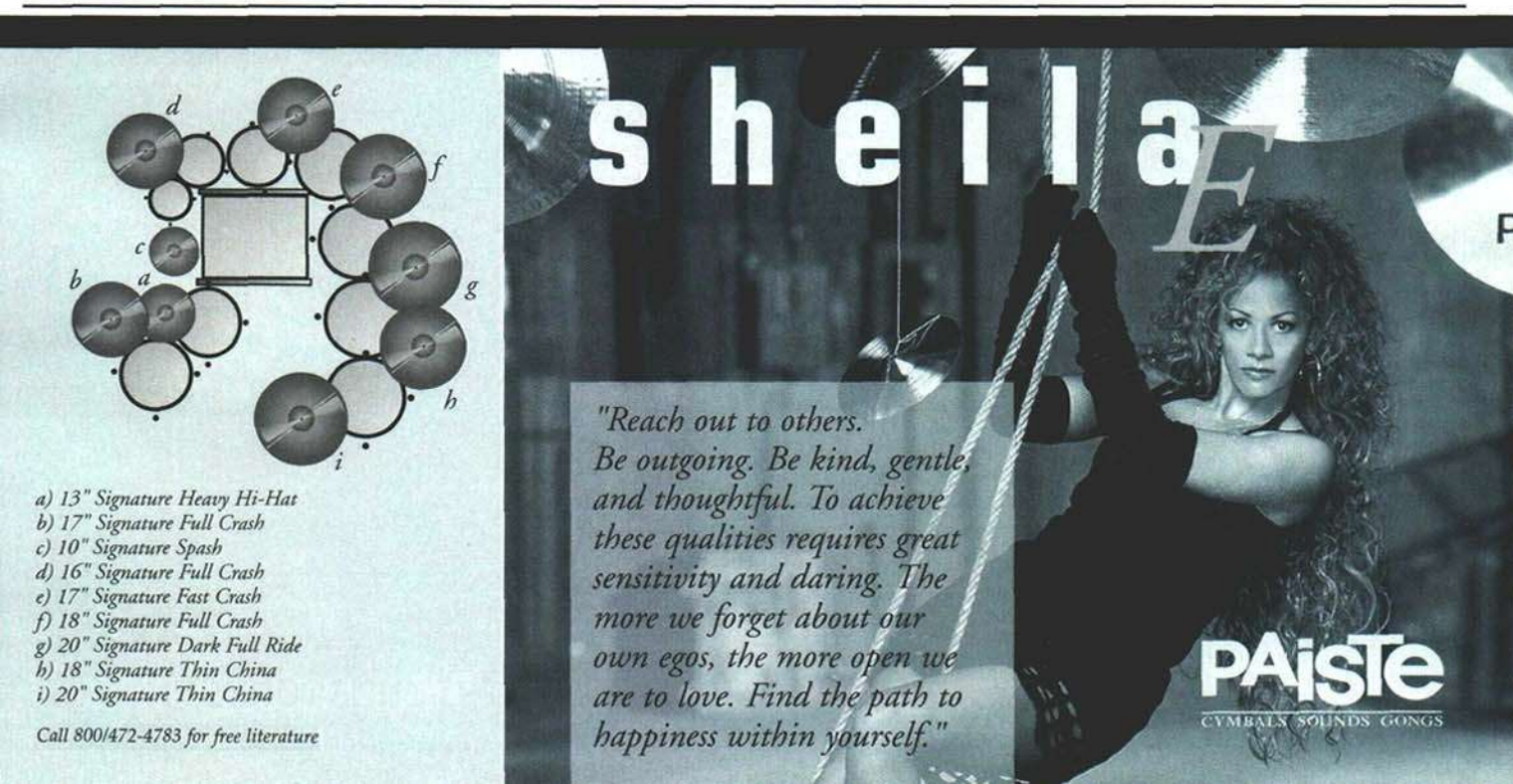
JK: I try to stick to the record, but there are some songs and parts where I consciously have to do some things differently. We're not running through the best P.A.s in a lot of places we're playing, so I have to remove a lot of things for the sake of clarity. It has to be much more streamlined. But I pull a lot of things out, too. At this point we don't have it down to a science.

MP: Tell me about your introduction to music.

JK: My mother recently retired as a music teacher, and she raised me on violin and piano and around school orchestras. I guess that helped give me an appreciation for everything that goes into a piece of music. And it also made me appreciate the work that goes into being a really good player. It's not just talent, it's developing that talent. It helps to be able to read music, and I try to listen to the drummers I consider to be the best players and pick up on the little things that make them stand out. I'm way into Dave Weckl, and I try to bring some of his style into what I do, like some of the left-leading fills and some of his patterns and independence. Even though a lot of that may not be applicable in this kind of music, it's valuable to have in your arsenal as a drummer.

MP: Do you think you'll be working more of that into future records?

JK: Probably less, quite honestly, but it's for the good of the band. The other guys would like to hear me play a little more simply, but there's no reason why I can't go in that direction personally. I can still try to develop as an artist and go where I want to. Who knows? When they're not looking, I'm sure I'll try to slip some of this stuff in somewhere.



The Invaders Have Arrived!!

NEW INVADER KITS FROM DIXON

WOW!

LACQUERED

DRUMKIT UNDER
$1,000 LIST PRICE

INVADER + $998.98

•AMBER
•EMERALD GREEN
•BLACK

FEATURES Double-Braced
LX Series Hardware

INVADER Covered kits
also available for $749.98

XTREME DRUMS

OTHER COLORS AVAILABLE

DIXON

THE TRUTH IS IN STORES NOW!

For more info about DIXON percussion products and your closest dealer, E-Mail us at dixon@davitt-hanser.com or write us at DIXON 4940 Delhi Pike Cincinnati, OH 45238

improvising a solo out front, and on a moment's notice bring it down a notch to support another voice. That's what improvising successfully is all about for me. It's listening, and dynamics are such a huge part of that vocabulary. If you're not sensitive to that, you're not going to be as effective in the music I create.

During a given piece, I'll change from sticks to mallets to brushes and back to sticks and use a myriad of extended techniques in order to bring out different textures and smaller sounds. It's not just about playing big and loud all the time. I want to get down to some pea-sized notes and play some really quiet stuff.

MP: Is a lot of that driven and dictated by spontaneous inspiration, or is there more of a formula to that?

Paul La Rosa

GB: I've been doing the extended technique thing for so long that it's become the palette for me, the vocabulary I use to improvise with in different situations. A lot of what sounds weird—like I must have just tried that on the spur of the moment—has been honed down over years so I can whip it out at any moment. Sometimes you're in a situation where the musicians are pushing each other so hard to be creative that you can experiment on the spur of the moment with something you're already familiar with, but still keep within the structure of a given piece.

MP: You spoke a minute ago of "extended techniques." What do you mean by that?

GB: I'm speaking of other ways of striking the instrument. Rather than just loud/soft or single stroke/double stroke, I'm talking about other types of pressure. I use things like rubber mallets to create different kinds of buzzing attacks or rubbing tones, so I can play without attack and just play *legato* sounds on the drumhead. It's using bows on the vibraphone so I don't have to hit the instrument, so I'm more like a violinist. It's using different types of scrape strokes so I can get more brush-like effects.

MP: Were there any early influences for you in this approach to creating music?

GB: Percussionists who influenced me were guys like Jamie Muir, who played with King Crimson, and drummers like Tony Oxley, Steve McCall—all those guys came into the scene when it was more open, more cutting-edge.

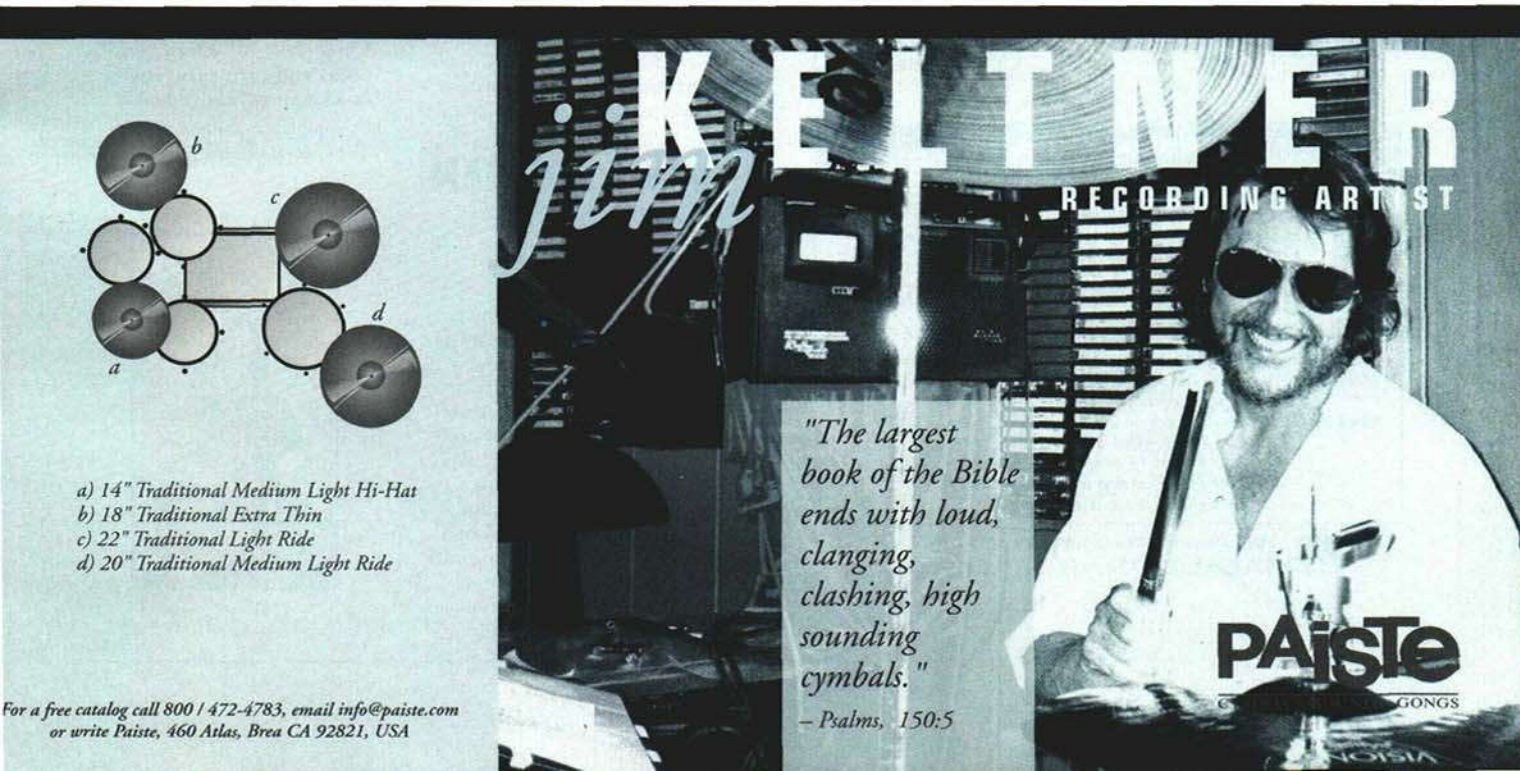
But it wasn't just drummers. Though I was a drummer when I was young, I started studying classical percussion, piano, and composition in junior high. That led to me working the areas of composing, improvising, playing drumset, and playing vibraphone. So I was influenced by different composers and musicians who played a variety of instruments. Cecil Taylor, a pianist who came up with his own vocabulary on the instrument, really influenced my vibraphone playing. I always had my favorite drummers, but in order for me to be a bandleader, I had to be open to the approaches of other bandleaders. So that meant listening to

IN THE ZONE

Here are the albums that Gregg Bendian says best represent his playing:

Artist	Album
Gregg Bendian Project	Counterparts (C.I.M.P.)
Gregg Bendian's Interzone	Gregg Bendian's Interzone (Eremite)
Bendian/Metheny/Wertico/Bailey	The Sign Of 4 (Knitting Factory Works)
Gregg Bendian/Paul Wertico	Bang! (True Media)
Gregg Bendian/Alex Cline	Espiritu (Truemedia)
Gregg Bendian	Definite Pitch (Aggregate)
Gregg Bendian/Derek Bailey	Banter (0.0. Discs)
Plimley/Ellis/Bendian	Noir (Victo)
Bendian/Brotzmann/Parker	Sacred Scrape (Rastascan)
Steve Hunt	From Your Heart & Your Soul (Spice Rack)

All discs are available through: Aggregate Music, PO Box 3158, Teaneck, NJ 07666-2834, fax: (201) 833-2117.



TAKE YOUR DRUMS TO THE Next Level

JACK DEJOHNETTE

MUSICAL EXPRESSION ON THE DRUM SET

100-MIN. VIDEO $39.95

A must! Discover how this master drummer creates a flow of improvisational ideas as he discusses balance, relaxation, phrasing, tuning, timekeeping and melody. Jack gives "inside" tips on cymbal technique, stick and brush work, bass and hi-hat pedaling and more. Sit in on his pyrotechnic ten-minute display of interwoven reggae, funk, rock and Latin grooves!

PERFORMANCE

JACK DEJOHNETTE & DON ALIAS

TALKING DRUMMERS

A Journey Of Music, Friendship and Spirit

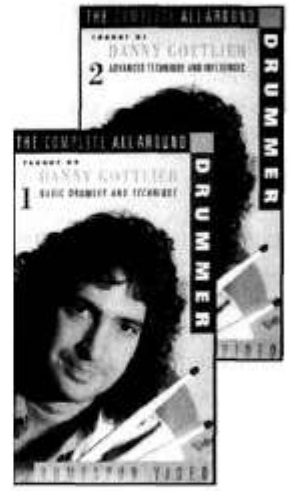
introduced by Pat Metheny, with commentary by Dave Holland, Michael Brecker and Joachim Lartey

55-MIN. VIDEO $29.95

"These two stellar rhythmagicians have never gotten it together as profoundly as they do on this extraordinary video."

—Jazz Times

Experience world-class musicians improvising and creating a thrilling duet album of percussion-based works. Powerful studio performances on drum set, congas, djembes, shakers, ocarina and keyboards are intercut with intimate conversations revealing Jack's and Don's influences, musical ideas and illustrious history. Inspiring, moving and essential viewing for all musicians.



DANNY GOTTLIEB

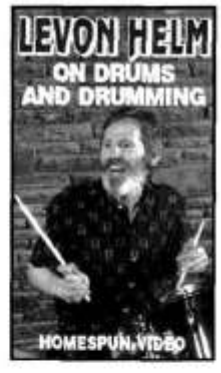
THE COMPLETE ALL-AROUND DRUMMER

TWO 90-MIN. VIDEOS $39.95 ea.*

Famed rock & jazz drummer Danny Gottlieb teaches everything from rudiments to grooves and shows how to develop the speed and consistency needed to play like a pro. In this two-video set, he covers snare drum essentials, powerful drum pad exercises, big band beats, Latin styles, complex rhythms and more. You'll also learn about his musical influences and gather priceless information from his exciting duets and demonstrations with Joe Morello and Mark Egan. **Video One: Basic Drumset and Technique** (with special guest Joe Morello). **Video Two: Advanced Technique and Influences** (with special guest Mark Egan).

*A complete two-tape set for the special price of $69.95.

CALL FOR OUR FREE CATALOG



LEVON HELM

CLASSIC ROCK, COUNTRY AND BLUES GROOVES

featuring The Band

105-MIN. VIDEO $29.95

This intimate lesson from a true rock legend is a must for all musicians, from beginners to professionals! Levon Helm shows how to use various drum techniques to get the feeling behind a song while teaching and performing *Life Is A Carnival, King Harvest, Up On Cripple Creek* and other tunes (with The Band and solo).

HARVEY SORGEN

DRUMMING MADE EASY

The Complete Guide For The Beginner

110-MIN. VIDEO $29.95

Hot Tuna's sizzling drummer will have you playing in minutes! This video is a fun, easy, hands-on primer that will teach you how to hold the sticks, basic concepts of reading music and timing, how to build coordination and how to lay down a solid beat to back any band. You'll get exercises, advice and four important grooves to get you started right. On-screen graphics and play-along sessions make this lesson invaluable.

TO ORDER, CALL TOLL-FREE

1-800-33-TAPES

OR WRITE:

Homespun® Video

BOX 694MD, WOODSTOCK, NY 12498 • (914) 246-2550

FAX#914-246-5282 • http://www.homespuntapes.com

MasterCard/VISA/Discover accepted • NYS residents add 7¼% sales tax

COD orders accepted in US only

Post. & Hand. US & Canada: $5.95 first video, $2 ea. add'l (5 or more $12.95 max.)

Europe: $12.95 airmail first video, $2 ea. add'l;

Asia & Australia: $15.95 airmail first video, $2 ea. add'l

Call for FREE catalog listing hundreds of instructional video and audio tapes. 8/98

FOR DEALER INQUIRIES IN US & CANADA CALL:

HAL•LEONARD 1-800-221-2774

piano players and guitar players and how people write music and conceptualize their bands.

I grew up in Teaneck, New Jersey, which gave me easy access to the people I was influenced by. I was always around clubs like Soundscape and Roulette, places where jazz guys were trying all these new things that were influenced by classical music and free improvisation. I could be around them, and I studied with some of them.

MP: Has it ever been difficult for you, especially early on, to find and collaborate with other musicians who lock into your way of thinking?

GB: No. In fact, I've been very fortunate. I'm always surrounded by musicians, in my bands and in all the collaborations I do, who are interested in this style. Even more established musicians are coming to play adventurous stuff. I did a project with Pat Metheny last year called *The Sign Of 4,* and then there are guys who, like me, have been around for twenty years, and they are aware of my music and like it.

It's difficult to center your career on something like this, but it's gotten much better for me in the last ten years. I get a lot of gigs, I tour a lot in the US and Europe, and I have records that are coming out all the time—I have three records in the can that are coming out before the summer. The audiences are there.

John Blackwell

continued from page 99

about. When I got into jazz around ninth grade, I remember him telling me that listening to jazz and all this other stuff is nice, but the main thing that would make me my money as a musician was pocket.

MP: Showmanship—including some amazing stick-twirling tricks—is such a big part of your drumming. Tell me about how you developed that.

JB: All that started in ninth grade. Our high school marching band was very strong and very popular, and the band director wanted the drum section to be real flashy. So we'd come out there with stick twirls and all kinds of flashy stuff. Our band director brought in a guy whose nickname is "Kitchen," and he started training us like it was boot camp. Seriously, he would dog us out and rough us up. If we dropped a stick while twirling, he'd make us do push-ups or crabwalks. Some guys from that drum section still get flashbacks!

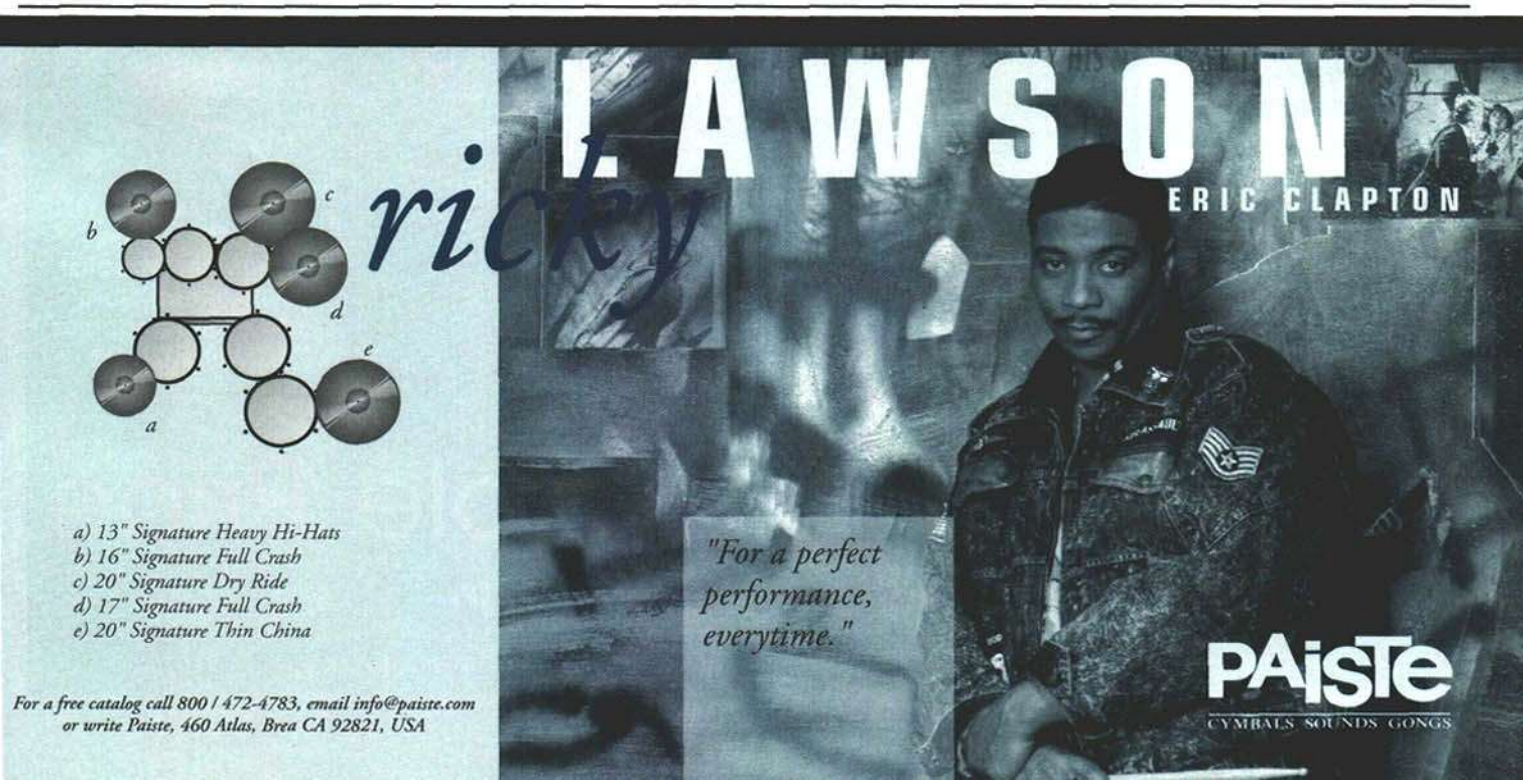
When I was studying at Berklee, I began thinking I had to do something with this. I wanted to figure out how I could twirl the stick as fast as I could and still play something at the same time. I'd work on going from the cymbal to the tom to the snare with my left hand, and at the same time twirl the stick in my right hand and go from the ride to the second tom to the snare—whatever I wanted to do. I'd spend hours, *days* practicing this stuff.

After spending all that time working on it, I decided to try pulling some of it off in a show at Berklee. I started getting into my solo, pacing myself. I started buzzing off these 32nd-note triplets and throwing in some twirls. People went crazy. I got ideas from watching other drummers, too. I've seen videos of Sonny Emory and Gerry Brown, Lionel Hampton—even Sonny Greer from Duke Ellington's band—and all those guys were really good showmen.

Another thing that influenced my showmanship is the martial arts. That's a huge interest of mine. I was really into Bruce Lee and Bruce Li and numerous other martial artists, and I used to swing nunchakus in tae kwon do. Even when I was young, I thought about how I could translate some of that to my playing. It was about finding different ways to get around the drumset while twirling and playing at the same time.

MP: Your musicianship never suffered from that, even at the beginning?

JB: It did, but not in the way you might think. For a while, I was twirling just to twirl. It got so implanted in my style of playing that I couldn't help but twirl. I remember when I was playing with Cameo, Larry Blackmon told me that twirling sticks was



nice, but that I had to learn when to do it and when not to do it. He suggested it was maybe getting in the way of the playing—not that I necessarily agreed with him. But when I thought about it, I came to understand that I was visually distracting. People had their eyes on me and not on the guys they were supposed to be watching.

I talked to my father about it—you know, he still follows my career and is behind me every step of the way—and he said, "Son, you don't want to be taking away from the artist you're supposed to be supporting. You want to enhance the performance." So I think I've gotten a lot better at controlling the show, knowing when to twirl and when not to.

I actually lost a gig once because I was overplaying. When I was at Berklee, I had a pretty consistent gig at a place called Wally's Cafe. Charlie Parker, Miles Davis—everyone played this club. I was playing for a guitar player named Ron Lawrence, and he was always trying to get in my thick skull to stay in the pocket. He didn't get with all the chops stuff and stick twirling. I wouldn't listen, but then another drummer came in, and he listened and he played pocket. I was replaced. Losing that gig really hurt me, but I thought about what my dad told me and just became determined to master the pocket.

MP: Twirl or no twirl, what's really impressive is how fast your hands move and how quickly but smoothly you can rip out single-stroke rolls.

JB: That took a lot of work, too. I'd heard how Buddy Rich used to practice on pillows and Dennis Chambers caught on to that, so that's what I did. A lot of old jazz drummers from around the South used to practice on dead surfaces, too. You don't have any rebound and, in fact, there's *give* to the surface, so you have to work harder to bring the stick back into position for the next downstroke. Basically, you're building up your hands and your wrists.

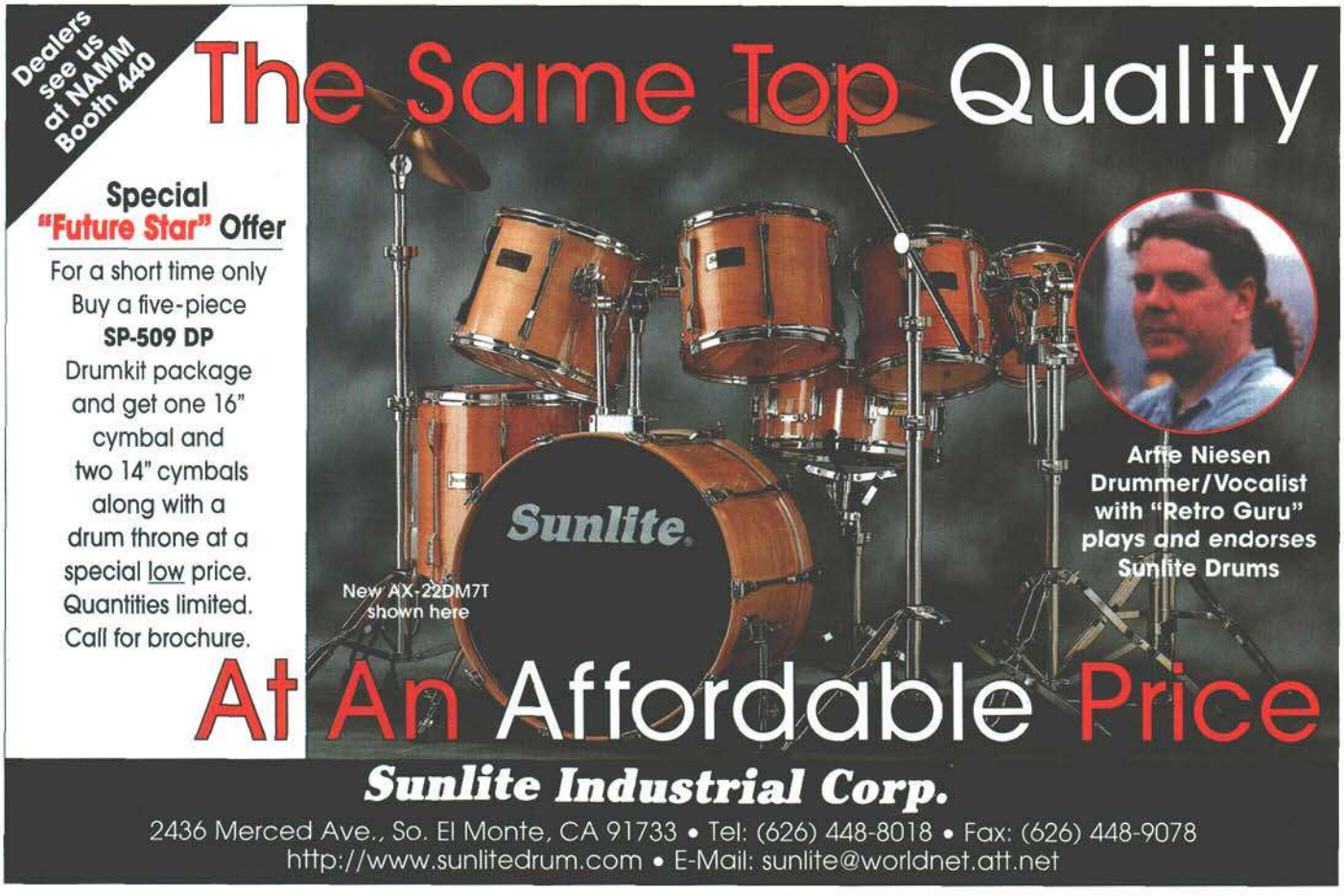
But that's only half of the equation. You also have to be able to move your arms quickly and fluidly. When I think about playing fast, I think about the movement a snake has when striking its prey. It's not just quickness; it's attack.

MP: Is there any area of drumming you find particularly challenging, that you still don't feel comfortable with?

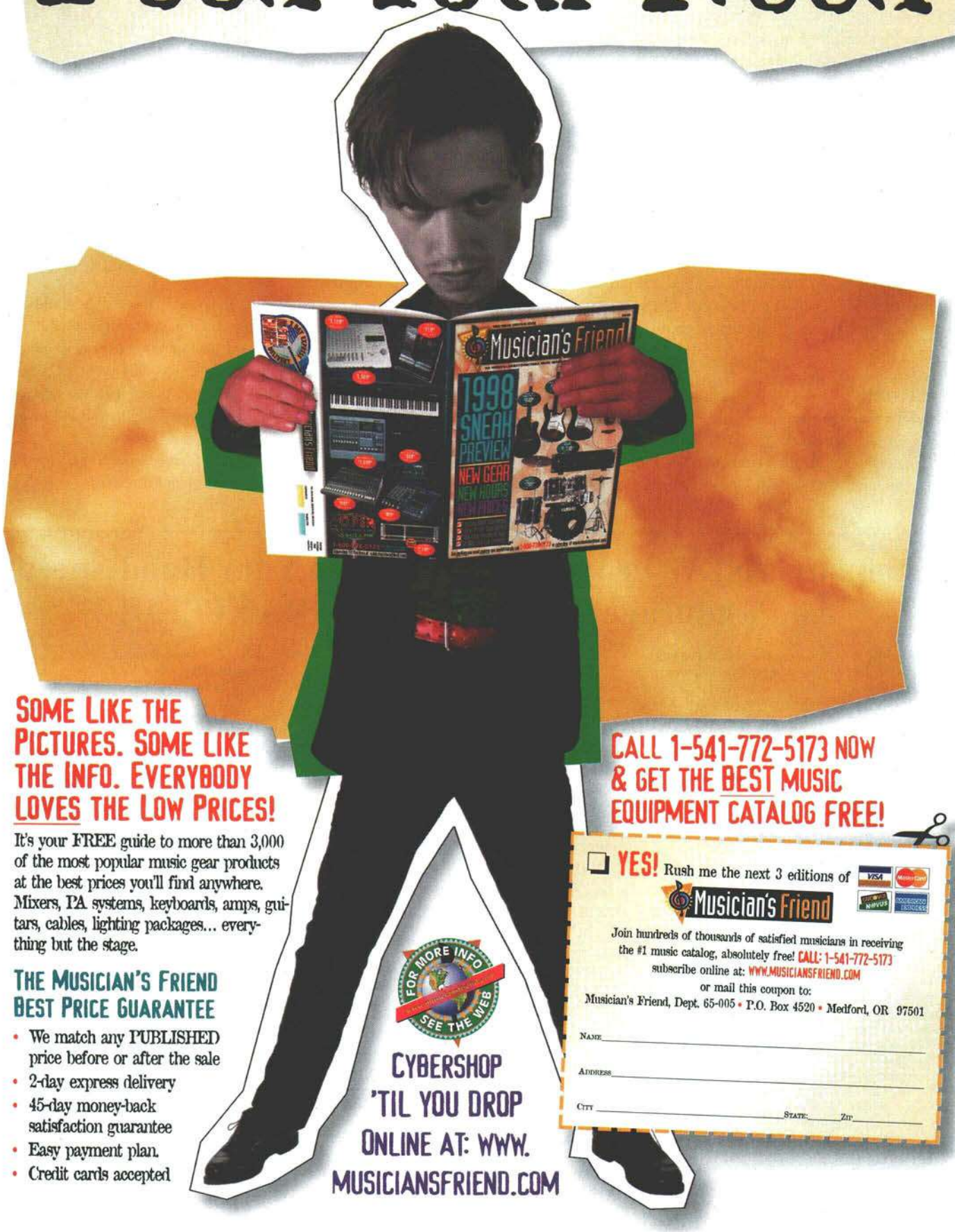
JB: **I'd** have to say the many styles of Latin drumming are things I need to work on. You hear many drumset players do this basic Latin beat, but I'm trying to learn the right way. That's the thing for me: Whether it's Cameo or Patti LaBelle or anybody else...if Willie Nelson called me tomorrow and asked me to play for his band, I'd like to go in and play what a country drummer would play.

MP: You play a right-handed setup, but you're left-handed. Have you always played that way?

JB: My dad's right-handed, and I used to play with a normal right-handed approach, but it never felt comfortable. I saw Simon Phillips do a drum clinic, and he talked about the ambidextrous thing. But I guess I put my own spin on it. Now I play my left hand *and* right hand on the hi-hat, which is on my left. In a straight 2 and 4 beat, I'm playing 1 and 3 on the hi-hat with my left hand and 2 and 4 with my right. My left hand always hits the snare. Now, for ballads, I play that straight right-hand lead. I can't really say why I do all that except that it just feels comfortable.



Feed Your Need



SOME LIKE THE PICTURES. SOME LIKE THE INFO. EVERYBODY LOVES THE LOW PRICES!

It's your FREE guide to more than 3,000 of the most popular music gear products at the best prices you'll find anywhere. Mixers, PA systems, keyboards, amps, guitars, cables, lighting packages... everything but the stage.

THE MUSICIAN'S FRIEND BEST PRICE GUARANTEE

- We match any PUBLISHED price before or after the sale
- 2-day express delivery
- 45-day money-back satisfaction guarantee
- Easy payment plan.
- Credit cards accepted

FOR MORE INFO SEE THE WEB

CYBERSHOP 'TIL YOU DROP ONLINE AT: WWW.MUSICIANSFRIEND.COM

CALL 1-541-772-5173 NOW & GET THE BEST MUSIC EQUIPMENT CATALOG FREE!

❑ YES! Rush me the next 3 editions of Musician's Friend

Join hundreds of thousands of satisfied musicians in receiving the #1 music catalog, absolutely free! CALL: 1-541-772-5173 subscribe online at: WWW.MUSICIANSFRIEND.COM or mail this coupon to:

Musician's Friend, Dept. 65-005 • P.O. Box 4520 • Medford, OR 97501

NAME _____

ADDRESS _____

CITY _____ STATE: _____ ZIP: _____

MP: What led to your gig with Patti LaBelle?

JB: One of my best friends, John Paris, was playing with her for quite a while, but then he took another job. So the day before I was moving to LA, he called me up and said I needed to do this gig for him. I thought maybe it would only be for a month or two, but then I found out he wanted to bring me in as a full-time replacement. So I had to prove myself to the music director, and I had to catch on to all his weird signs, hand signals, and kicks that mean different things like crescendos and accents.

It was hard to tell how the musical director felt about me. I had a good feeling from him, but what really gave me confidence was the way Patti responded to my playing. I joined the band in D.C., the first week of February. I learned the show the first night from watching John. And then in Pittsburgh, I actually replaced John in the middle of the set and played a couple songs. Patti didn't even know I was back there. She was just groovin' away and then she turns and sees me and gives me this big smile. She introduced me to the audience as her new drummer, and I heard she never does anything like that. Then after the show, she came up and put her arm around me and said, "I'm keeping you!"

●

Rich Hoak

continued from page 100

RH: No, man, not at all. I'd always been interested in extreme music, grindcore, and certain kinds of metal. But I had to learn a whole new style of playing when I joined Brutal Truth. Dealing with the sheer speed of the band was a real tough adjustment.

When I first got a tape of their music, I listened to it a couple of times and then I called the guys up to see if some of this stuff was one-handed or two-handed. Some of it really sounded like a roll, but I could also hear a cymbal playing time there, too. So they told me that what sounded like a roll really was played with one hand. So I took the tape into my basement and practiced for a week on what was basically this toy drumset. I could only practice at certain times because of the neighbors, so I'd listen to the tape on this boom box and play along with it really lightly. But I never played the parts on a real drumset until the audition.

Then over the next three months, I learned how to play grindcore. We went up to this summer cabin and practiced every day,

Company's NEW Product Will Increase Your Hand Speed And Endurance In 2 Weeks GUARANTEED!

Los Angeles CA – Those are the results you will get by using Savior Inc. new product called the *Chopstick*.

Breakthrough research in drumming shows that 97% of drummers really have no idea how to get more speed and endurance in their chops quickly and effectively. SO. . .

Savior Inc. has responded to this research with the release of a powerful tool that formerly was drum experts' "best kept secret" for gaining Ballistic chops in a remarkably quick and effective way.

When tested, this tool, the *Chopstick,* proved incredibly effective. Of the 278 participants, Savior Inc. reported that every drummer in their study got more speed, control and better chops without spending frustrating hours behind their kits.

In analyzing why the *Chopstick* enables you to achieve awesome chops, drummers had this to say:

"I had carpal tunnel syndrome and other tendon problems with my wrists. In only 2 weeks with the Chopsticks my hands are more powerful with less fatigue. I have incresed endurance and gained speed in my rolls and double strokes.!"--John Melissinos, NY

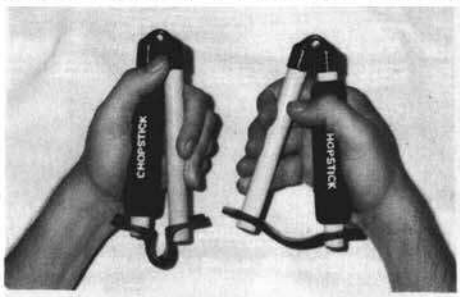
"I've been playing for over 33 years and I stay away from gimmics. But this product targets the finger muscles to produce startling results. My solo's and stamina have inproved 70% with less fatigue and greater ability"--Al Silva, NH

"I was spending 1 1/2 hours a day on a practice pad and progress was slow -until now. I bought the Chopsticks on a whim and within 2 weeks I was seeing results- more speed, control and endurance. My routine on the practice pad now takes less than half as long as it used to -Amazing!"--George Peppard, MA

Awesome Chops Have Never Been Easier!

The *Chopstick's* design is research proven to increase speed and endurance in two unique ways:

One: Its' exclusive two-setting quick reflex band



***Chopsticks* Will Stimulate Your Fast Twitch Muscle Fibers For Explosive Speed!**

gives each hand a low impact workout, turbo-charging your single and double strokes!

Two: It prevents Repetitive Strain Injury by strengthening the muscle fibers in your fingers and wrists. Play Longer & Stronger!

What drummers especially like about this product is its comfort and natural stick feel. Its' sleek, efficient light-weight design makes it conveniently pocket-sized and so easy to use, producing results in no time at all. You can work your chops any time, anywhere ***(even while driving or eating)***! You can finally give up all those boring hours practicing chops on your drumset. Now when you're behind the set, you can get down to the real business of playing.

Makes Ordinary Practicing seem like the Dark Ages.

The *Chopstick* is so far superior to any practice device ever made that the word device doesn't really do it justice. It is a pure "muscle memory" tool. What you learn on this tool will *INSTANTLY* apply to what you do on a drumset.

Imagine How Good You'll Feel. . .

finally having awesome thunderous stick patterns without the hours of frustrating practice. After using this advanced "muscle memory" tool, you'll feel like you just loaded your hands with pure adrenaline. *Simply compress the Chopstick to provide the sensation of striking a real drum. Gaining more speed and endurance than ever thought possible!*

Never Again slow single strokes or frustration in your playing. You will outplay everybody you know by using the *Chopstick*!

It's no secret that conditioning the fingers and wrists is madatory if you want explosive rocket like speed, so why spend long frustrating hours on a practice pad when you can get it all by using the *Chopstick*.

In Conclusion

Get one *Chopstick* for $19.95, plus $3.95 S&H. **OR**, order within 30 days and get **two** (one for each hand) for **only** $29.95 and still pay only $3.95 total S&H. Send your name and address on a piece of paper along with your check or money order to: Savior Inc. 11137 E. Lynrose St. Arcadia CA 91006. To order with any credit card call: Toll Free **1-800-405-0348** 24 hrs/ 7 days a week.

Outside US call (626) 447-8765

Easy to follow instructions shipped with each order!

Guaranteed to boost your hand speed and endurance in 2 weeks or your money back!

Still Not Sure? Then get our Free special report and information on the *Chopstick*. It reveals the One Little Known Secret to getting explosive chops. Just call 1-626-683-1637. 24hrs, 7days for a Free recorded message. ©*1997 Savior Inc.*

Organize And Protect Your Copies Of Modern Drummer

Now there's an easy way to store copies of your favorite magazine for future reference.

- Cases and binders designed to hold a year's issues (may vary with issue sizes).
- Constructed of heavy reinforced board, covered with durable leather-like material in black.
- Free personalization foil for indexing year.
- Cases V-notched for easy access.
- Binders have special spring mechanism to hold individual rods, which easily snap in. This allows magazines to be fully opened for complete readability.
- Title hot-stamped in gold.

Please send_____cases; _____binders for *Modern Drummer*
Enclosed is my check or money order for $_____
Charge my: (Minimum $15)

❑ American Express ❑ Visa
❑ Master Card ❑ Diners Club

Card # _____ Exp. Date _____

Signature _____

Charge Orders: Call TOLL FREE 7 days, 24 hours

1-800-825-6690.

Send check or money order to:
Modern Drummer
Jesse Jones Industries, Dept. 95MD
499 East Erie Avenue, Philadelphia, PA 19134

Print Name _____

Address _____
No P.O. Box Numbers, Please

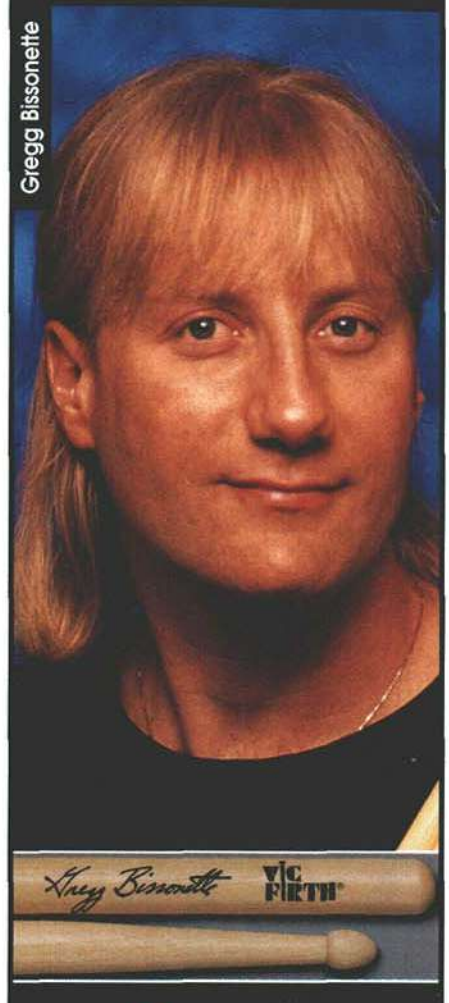
City/State/Zip _____
PA residents add 7% sales tax.

Quantity	Cases	Binders
One	$ 8.95	$11.25
Three	$24.95	$31.85
Six	$45.95	$60.75

Add $1.50 per case/binder postage and handling. Outside USA (including AK & HI) $3.50 per case/binder. (U.S. funds only.) Allow 4-6 weeks delivery.

SATISFACTION GUARANTEED

They Work for Me.



VIC FIRTH®

Vic Firth Inc., 65 Commerce Way
Dedham, MA 02026 U.S.A.
Send for free catalog

for six or eight hours sometimes, for a couple of months. At that time, I realized I was playing all the blast beats with only three notes. We started listening back to our demos and that's when I heard I was only playing 7-2-3, 7-2-3, 7-2-3 instead of 7-2-*3-4, so* I had to step it up to quadruplets within the same time frame.

MP: How did you do that without tensing up?

RH: You have to try to be as relaxed as you can. You gotta play at the end of your arms. When I play blast beats now, I'm doing it almost with just three fingers on each hand, just bouncing the sticks off the meat of my hand, though I'm trying to get my pinkies into it, too. You have to rely a lot on rebound for power.

Even to this day, my speed goes up and down—not like it used to, because I'm a lot more aware of how to be consistent. I'm also in a lot better physical condition for it. The first few years with Brutal Truth we were on the road playing shows at least ten months out of the year, something like six hundred shows. Now we're down to six or eight months of touring, plus rehearsals.

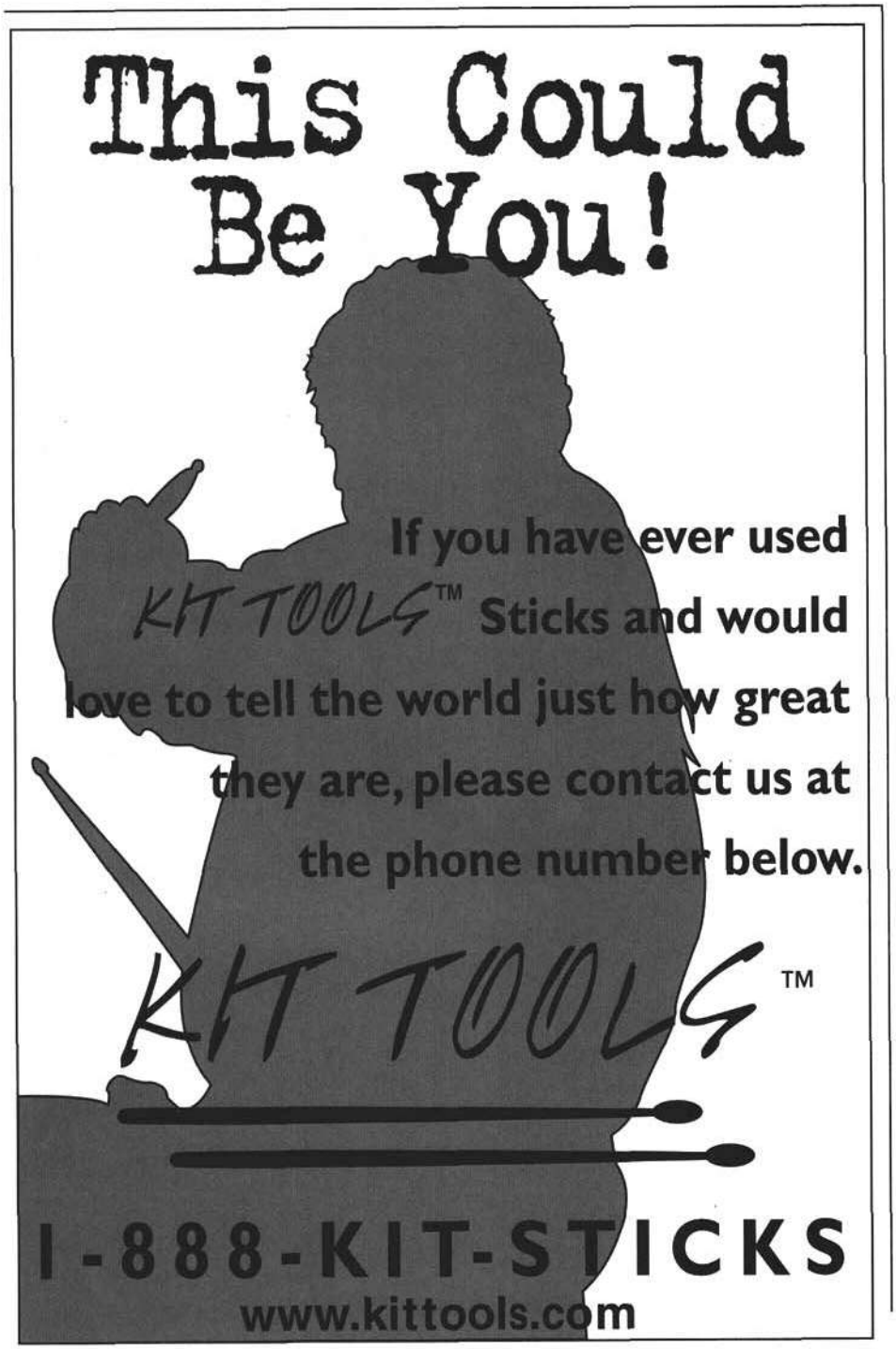
I still flail around sometimes, but only when I *want* to flail around, and I'm able to bring myself back from that. I'm able to concentrate a lot more now, and my breathing is better. I'm working a lot on keeping my mouth shut and just breathing more through my nose. Sometimes I'll do a blast and not breathe right—or sometimes not breathe at all—and I'll get these head rushes. So I try to be a lot more aware of that now.

MP: Your drum parts sometimes seem all over the map. Where do you come up with your ideas?

RH: I recently got this electronic drumkit so I could practice on my own without making any noise, and it's been good because I can work on different drum parts I'm thinking of and polish them up a little more before we rehearse. That way, when someone comes in with a song, I have more ideas to draw from in terms of developing my own parts.

But it's also just listening to the songs, really, and playing what comes to mind. And I take requests. We have names for parts. Someone will say to me, "Play the *discharge* there" or "Play the 7-2 *thrash beat* or the *Slayer."* Each has their own little unique twist, and it can take a long time for some of it to come together.

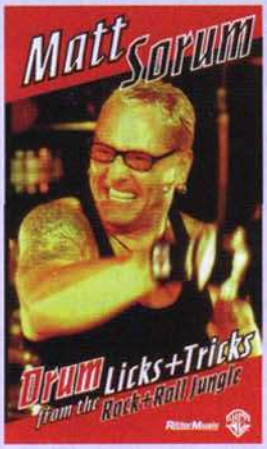
I always play to my limit. There are some things I can still barely play. "Die Laughing" is tough to get through without passing out. But speed isn't always the challenge. There are a lot of slower parts where I have to make them groove. Right now the challenge for me is to be more of a complete player.



RUFF CUTS

You could be our next undiscovered gem. Just send a cassette tape, CD, or video featuring your performance, along with a brief resume, to Diamonds In The Ruff, c/o Modern Drummer Magazine, 72 Old Bridge Road, Cedar Grove, NJ 07009. All submitted items are non-returnable. We don't care what style of music you play: Talent is the first and only criterion.

The World's Leading Drumming Resource



Matt Sorum

Drum Licks & Tricks from the Rock & Roll Jungle

(VH0385) VHS Video $39.95

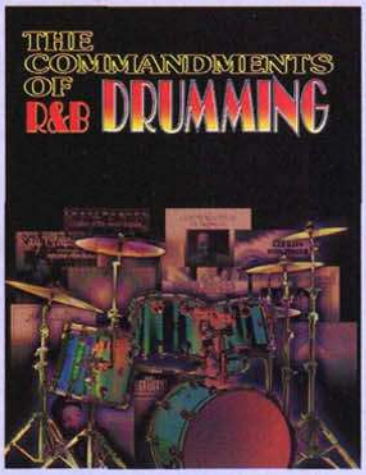
For the first time ever, the ultimate hard-rock drummerfrom GUNS N' ROSES and THE CULT gives special insight into his playing. Instructional segments on this one-of-a-kind video include drum set-up, tuning, microphone placement, building the beat, and the free left-hand technique. The beats really start flying when Sorum joins with Lanny Cardola on guitar and Chuck Wright on bass for a series of performances. He uses these sizzling rock drumming displays to demonstrate a variety of grooves including Latin, samba, funk, ska, and reggae. But perhaps the most amazing section of all features a couple of guest artists — Slash and Duff McKagan. In this special section, you'll witness Sorum and his guests working on a new song. The drumming develops with the song, in a manner that gives a true sense of the role of drummers in song development.

Zoro

The Commandments of R&B Drumming: A Comprehensive Guide to Soul, Funk and Hip-Hop

(0110B) Book and CD $24.95

In *The Commandments of R&B Drumming*, noted author, performer, and educator Zoro traces the growth of R&B from soul to funk to hip-hop. This brilliant book offers a bevy of exercises with recorded examples (on the included CD) for drummers to improve their individual chops. Zoro also provides incredibly well-researched reference material. For each genre, he lists essential listening material, provides suggested reference books, and lists additional areas of exploration. This groundbreaking reference guide and learning tool sets the standard for all drum books to follow!



DRUMMING VIDEOS

Drummers in Performance

(PAS9504) Alex Acuña — Live at PAS $19.95
(PAS9503) Clayton Cameron — Live at PAS $19.95
(PAS9502) Luis Conté — Live at PAS $19.95
(PRV11) Paul DeLong and Rick Gratton/Live at PIT $29.95
(PAS9501) Steve Gadd — Live at PAS $19.95
(VH0245) Giovanni Hidalgo and Changuito/Conga Masters: Changuito & Giovanni Duets $19.95
(VH0280) Giovanni Hidalgo and Changuito/Conga Masters: The Masters Meet Again! $19.95
(YMVH00307) Akira Jimbo/Metamorphosis $39.95
(VH0299) Akira Jimbo/Pulse $39.95
(VH019) Elvin Jones/Different Drummer $39.95

***Modern Drummer* Festival**

(VH0356) Festival Highlights $24.95
(VH0359) Bill Stewart and His Band $29.95
(VH0357) Horacio 'El Negro' Hernandez $29.95
(VH0358) Steve Ferrone and Musical Guests $29.95
(VH0361) Steve Gadd and Giovanni Hidalgo $39.95
(VH0360) Virgil Donati $29.95

The Making of *Burning for Buddy*

(VH0206) Part One $39.95
(VH0270) Part Two $39.95
(VH0353) Part Three $39.95
(VH0355) Part Four $39.95

Buddy Rich Memorial Scholarship

(VH0246) Concert Highlights $19.95
(VH053) Tape One $39.95
(VH054) Tape Two $39.95
(VH081) Tape Three $39.95
(VH082) Tape Four $39.95
(VH016) Max Roach/In Concert & In Session $39.95
(VH020) Zildjian Day in New York $39.95
(VH0238) Zildjian Day London $39.95

Drum Documentaries

(VH0207) The Complete Cymbal Guide $24.95
(VH0129) Gene Krupa/Jazz Legend $39.95

Legends of Jazz Drumming

(VH0248) Part One: 1920-1950 ..... $39.95
(VH0249) Part Two: 1950-1970 ..... $39.95

Buddy Rich/Jazz Legend:

(VH0196) Part 1, 1917-1970 ..... $39.95
(VH0197) Part 2, 1970-1987 ..... $39.95

Drum Teachers

(VH0160) Henry Adler/Hand Development Technique $39.95
(VH0123) Jim Chapin/Speed, Power, Control, Endurance $39.95
(VH0156) Bob Gatzen/Drum Tuning: Sound and Design $24.95
(VH0177) Steve Houghton/The Drummer's Guide to Reading Drum Charts $39.95
(VH021) Pat Petrillo/Snare Drum Rudiments $29.95
(VH0256) Murray Spivack $39.95

Funk Drumming

(VH0130) Dennis Chambers/In the Pocket $39.95
(VH0131) Dennis Chambers/Serious Moves $39.95
(VH0187) David Garibaldi/Tower of Groove $39.95
(VH0188) David Garibaldi/Tower of Groove, Part 2 ..... $39.95
(PRV5) Rick Gratton/Rick's Licks $29.95
(VH0184) Yogi Horton/ A History of R&B: Funk Drumming $49.95
(VH0181) by Rick Latham/Advanced Funk Studies $39.95
(VH0171) Earl Palmer and Herman Ernest/ From R&B to Funk $19.95
(VH0185) Bernard Purdie/Groove Master $39.95

Jazz Drumming

(VH005) Louie Bellson/The Musical Drummer $39.95
(VH015) Bill Bruford/Bruford & the Beat $29.95
(VH0161) The Complete Rhythm Section $39.95
(VH078) Clayton Cameron/The Living Art of Brushes $39.95
(VH0287) Gary Chaffee/Phrasing and Motion $29.95
(VH0279) *Gary Chaffee/Sticking Time, Linear Time,* Rhythm and Meter $29.95
(VH0124) Mike Clark and Paul Jackson/ Rhythm Combination $39.95
(VH0109) Billy Cobham/Drums by Design $39.95
(VH047) Peter Erskine/Everything Is Timekeeping $39.95
(VH012) Steve Gadd/In Session $39.95
(VH004) Steve Gadd/Up Close $39.95
(VH0162) Steve Houghton/Drums in the Rhythm Section $29.95
(VH0167) Herlin Riley/Ragtime and Beyond $19.95
(VH0147) Ed Thigpen/The Essence of Brushes $39.95
(VH0168) Johnny Vidacovich/Street Beats: Modern Applications $19.95

Rock Drumming

(PRV2) Carmine Appice/Realistic Rock Drum Method — The Video $29.95
(VH0154) Kenny Aronoff/Power Workout 1 ..... $24.95
(VH0155) *Kenny Aronoff/Power Workout 2* $24.95
(VH0375) Carter Beauford/Under the Table and Drumming [Box Set] $59.95
(VH040) Terry Bozzio/Solo Drums $39.95
(VH0159) Virgil Donati/Power Drumming $39.95
(VH0199) Anton Fig/In the Groove $39.95
(VH0208) Anton Fig/Late Night Drumming $14.95
(VH034) Joe Franco/Double Bass Drumming $39.95
(PRV10) Tris Imboden/Latin Rock for Gringos $29.95
(VH0183) Rick Latham/Contemporary Drumset Techniques $39.95
(VH0126) Nicko McBrain/Rhythms of the Beast $39.95
(VH042) Rod Morgenstein/Putting It All Together $39.95
(VH0293) Neil Peart/A Work in Progress, Box Set $59.95
(VH0297) Mike Portnoy/Progressive Drum Concepts $39.95
(VH059) Bobby Rock/Metalmorphosis $39.95
(VH0180) Chad Smith/Red Hot Rhythm Method $39.95
(VH0289) Pat Torpey/Big Drums $39.95

NOTE SERVICE MUSIC 1•800•628•1528 Dept. MD088

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MD088, PO Box 4340, Miami, FL 33014
FL residents add applicable sales tax.
In US add $5/order shipping & handling.

IN CANADA
call 800-655-8863

IN EUROPE
call 44-181-550-0577

VISA AND MASTERCARD ACCEPTED

FOREIGN ORDERS
add $12 for first item, $5/per item thereafter.
Customer is responsible for all local importation fees/taxes.
Do not send cash. Payment must accompany order and must be in U.S. funds.

NOTE service music

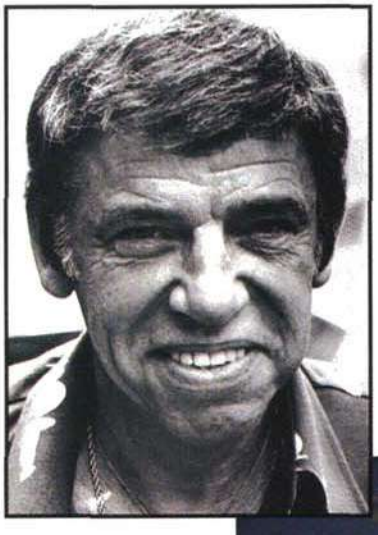
Name _____ Country _____
Address _____ Apt. # _____
City _____ State _____ Zip _____
☐ Visa ☐ MC Card # _____ Exp. _____
Signature _____ Phone # _____

Qty. Product# Price

Subtotal _____
Sales Tax _____
Shipping _____
Total Due _____

Win A Slingerland

Legend Series *Buddy Rich* Signature Drumkit!



Help Us Celebrate Our 70th Anniversary!

FIRST PRIZE:
A Legend Series *Buddy Rich* Signature Drumkit, complete with a 5x14 ***Buddy Rich*** Artist Studio King® snare drum, a 9x13 mounted tom, two 16x16 floor toms, and a 14x24 bass drum in marine pearl classic wrap finish. Plus a *Magnamax* snare drum stand, a drummer's throne, three straight/boom cymbal stands, a *Dynamo* hi-hat stand, a *Tempo King* bass drum pedal, and short & long shell-mounted cymbal holders (cymbals not included).

ENTER EARLY AND OFTEN!

To enter call (900) 786-DRUM (3786)

(99¢ per call to enter and hear musical examples)

(No purchase or telephone call necessary to enter. See consumer disclosure below for odds and other details.)

SECOND PRIZE: (Not Pictured)

A 6½x14 *Radio King* snare drum, in marine pearl classic wrap finish with *Stick Saver Rim-Shot* hoops engraved with "Slingerland."

THIRD PRIZE:

A *Magnamax* hardware pack containing a snare drum stand, a drummer's throne, a *Dynamo* hi-hat stand, a *Tempo King* bass drum pedal, and a straight/boom cymbal stand.

FOURTH PRIZE: (12 WINNERS)

Slingerland T-shirt and hat package.

70th ANNIVERSARY Slingerland 1928-1998

The Ultimate in Percussion™

http://www.slingerland.com

Consumer Disclosure

1. Call (900) 786-3786. Cost 99¢ per call. You must call from the number where you wish to be notified. Or send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: MD/SLINGERLAND-BUDDY RICH Contest, 12 Old Bridge Road, Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 6/1/98 AND ENDS 7/31/98. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 P.M. EDT 7/31/98. POSTCARDS MUST BE POSTMARKED BY 7/31/98 AND RECEIVED BY 8/3/98. 5. Grand Prize Drawing: First, second, third, and fourth prize winners will be selected by random drawing on August 10, 1998. First, second, and third prize winners will be notified by phone on or about August 13, 1998. Fourth prize winners will be notified by either phone or mail on or about August 20, 1998. 6. Employees and their immediate families of Modern Drummer, Slingerland Drum Company, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the US and Canada, 12 years of age or older, provided that CALLERS UNDER 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void in FL and where prohibited by law. 9. One prize awarded per household per contest. 10. First Prize - One (1) Legend Series Buddy Rich Signature drumkit: (9x13 tom, two 16x16 floor toms, 14x24 bass drum, 5x14 Buddy Rich Artist Studio King snare drum), Magnamax hardware (snare stand, drum throne, Dynamo hi-hat stand, three (3) straight/boom cymbal stands, Tempo King pedal, and short and long shell-mounted cymbal holders), approximate retail value $5,695. 11. Second Prize - One (1) 6.5x14 Radio King snare drum, with Stick Saver Rim-Shot Hoops, approximate retail value $1,095. 12. Third Prize - One (1) Magnamax Hardware Pack containing a snare stand, drum throne, Dynamo hi-hat stand, Tempo King bass drum pedal, and a straight/boom cymbal stand, approximate retail value $900. 13. Fourth Prize - Twelve (12) winners will each receive a Slingerland t-shirt and hat package, approximate retail value $28 each. 14. Approximate retail value of all prizes $8,025. 15. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 16. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Slingerland-Buddy Rich Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.

Evans Drumheads
Forty Years Old And Brand New

by Rick Van Horn

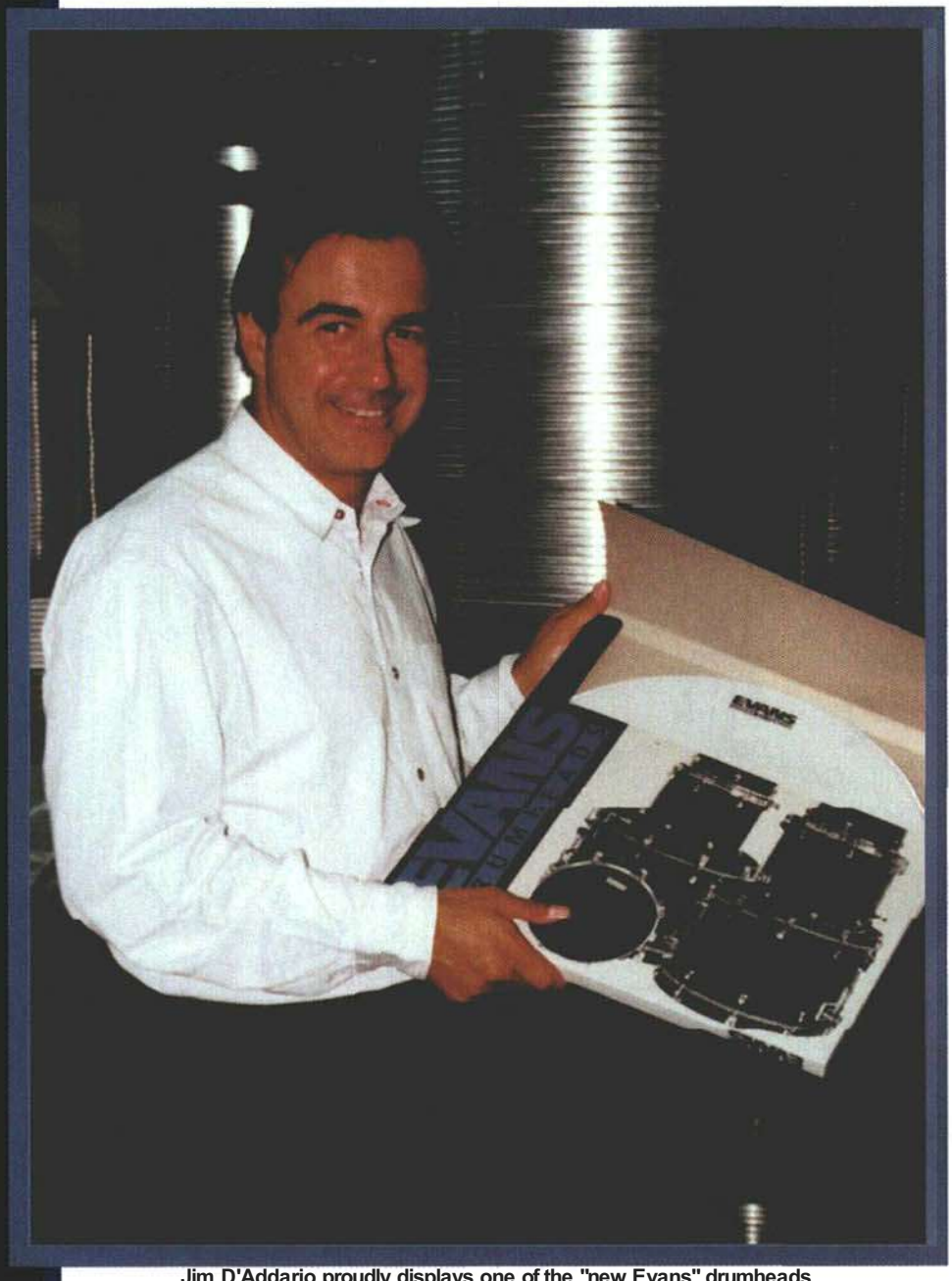
If you've been in almost any well-stocked drumshop lately, it's likely that you've seen an eye-catching display of colorful drumhead boxes emblazoned with the Evans brand name. If you've been reading this magazine for more than a couple of months, you can't have missed the two- to four-page full-color ads that the company has been running. And if you've been keeping up with the always-intriguing subject of "who's playing what," you'll have noticed that a significant number of well-known drummers are currently pounding on Evans products.

Obviously, this Evans company is an aggressive new brand making a serious bid for a major share of the drumhead market, right? Well..."aggressive," yes. "New?" Not exactly.

Background

In order to understand the nature of the "new" Evans drumhead company, a bit of history is in order. To begin with, back in 1956, a drummer by the name of Marion "Chick" Evans tacked some plastic film onto the wooden hoops normally used for calfskin drumheads—and thus invented the first synthetic heads. Shortly thereafter Chick switched to plastic hoops, then started making the rounds of drumstores—where he impressed store owners and drummers alike by playing on his drumheads after pouring a pitcher of water over them.

Though the heads were selling, Chick realized that he needed to expand and do more R&D if he was to succeed with them. So he formed a partnership with Bob Beals, a tool engineer and instrument repairman with his own shop in



Jim D'Addario proudly displays one of the "new Evans" drumheads.

Dodge City, Kansas. In 1958 the two officially launched Evans Manufacturing, offering the Evans *All-Weather* drumhead.

Chick Evans soon retired, but Bob Beals stayed on to direct the company for the next several decades. During that time he made improvements to the Evans line that included some of the drumhead industry's most significant advancements. For example, in 1968 Evans introduced the first clear drumheads. In the '70s Bob invented oil-filled *Hydraulic* heads, which helped define the "studio sound" of that era. In the '80s it was the *Uno 58* line, an all-purpose series of sensitive heads.

In the 1990s, Bob Beals enlisted the aid of drum researcher and designer Bob Gatzen. Together, the two developed the *EQ* bass drum system, a combination of drumheads with features like removable muffling rings, "dry" venting, and an adjustable muffling pad. Many of these principles were later applied to the *Genera* line of tom and snare heads.

In 1995, after nearly forty years in the drumhead business, Bob Beals decided to retire. At that point the Evans brand enjoyed a reputation for technical innovation and musicality. But, to put it bluntly, the line had always languished in the shadow of drumhead giant Remo, Inc.—even though the two companies had been in business for approximately the same length of time.

Enter Jim and John D'Addario, owners of D'Addario & Co., the world's largest manufacturer of musical instrument strings and other accessories. When Bob Beals announced his decision to retire, the German distributor of both Evans heads and D'Addario strings—Reinhold Meinl—suggested to the D'Addario brothers that they should talk to Bob about acquiring the Evans line. Jim D'Addario took a trip to Dodge City, and realized immediately that drumheads would dovetail perfectly with their existing accessory lines. D'Addario & Co. also had the marketing structure necessary to expand the promotion and sales of Evans heads. It was a perfect marriage, and the acquisition took place officially in September of 1995. At this point, Jim D'Addario picks up the story:

"We left the operation in Dodge City for almost a full year. We sent some of our technical and mechanical people out there on two-week stints to study everything they were doing. There were certain things that we really didn't love, and others that we knew we could improve very quickly. However, trying to implement those improvements in a facility 2,000 miles away was totally impractical. We knew we were going to have to move the manufacturing to our Farmingdale, New York headquarters and integrate it into our existing operation. We did that in stages, so as to interrupt delivery as little as possible."

A New Approach

When the manufacturing operation was completely moved, the D'Addarios examined every aspect of it with a critical eye. "We immediately shut down the manufacture of 2-ply heads," says Jim, because we didn't like the way they were coming out. There were ripples and bubbles created in the forming process. Obviously the head wasn't going to tune and play properly. So two engineers and I worked literally night and day in the machine shop over a three-month period to figure out a solution to that problem. We solved the problem of making 2-ply heads properly—with a process that we will probably get a patent for very shortly.

"We also had to improve our coatings," Jim continues, "because frankly Evans coatings were very poor. They didn't last more than two or three hours before they started coming off. We came up with a new coating right away. Then we came up with a new automated coating *process.* We've added lots of other machinery along the way, too. There's lots of things being built right now, including three new drumhead molds, and an automatic drumhead imprinting machine.

D'Addario & Co. prides itself on its

A computer controls this drumhead mold's temperature, pressure, and molding time.

The mold section at left is part of the machinery used to create the crimped and perforated collar of a drumhead, such as the one at right.

This manual method of gluing and securing heads into their hoops will shortly be replaced by a computer-controlled robotic system.

Drumhead coatings are uniformly applied by this automated spraying system.

Evans' new packaging includes information about the head's sound characteristics, resonance, and suggested applications.

This complicated device is used to accurately tune a drumhead prior to acoustic evaluation.

Once tuned, the test head is mechanically "played" to ensure consistent impact. A digital signal analyzer is used to create a picture of the sound.

Evans is actively soliciting new customers with its promotional pre-pack, displayed here by artist relations manager Steve Ettleson. The pack includes a free snare head and drumkey.

ability to develop manufacturing processes and equipment almost totally in-house. Jim D'Addario—himself an engineer—comments, "There are six engineers on staff here, which is a pretty elaborate R&D effort for a company our size. Backing that up is a complete machine shop in which we literally build every part in every machine that we make for our production of strings and drumheads. We added another engineer after the Evans acquisition, and we've done some outstanding engineering work already."

A major example of that engineering work is the design of a completely robotic gluing operation to secure the film for each drumhead into its hoop. "At the moment," explains Jim, "we manually put the film into the hoop and manually apply the resin that holds it there. Then we put a weight on top of it to hold it flat. The new system will employ vacuum-equipped fixtures on a 28'-long table. They'll suck the film down into the hoop—perfectly aligned for each size head. We've calculated how many of each size we'll need to create a production rate that matches our sales. A computerized, free-access servo system mounted above the table will have the gluing nozzle in it. As soon as a head has been placed in a hoop and the vacuum has been achieved, the computer will know to send the nozzle over to apply the glue. The computer will also control the level of the glue exactly. If for some reason the glue machine is cold and the glue is pumping a little slower, the computer will adjust and will make the nozzle circle around the drumhead a little slower. So it will always fill the glue up to exactly the right level in the hoop.

"It's a complicated piece of machinery," Jim continues. "But when it's operational it will eliminate the possibility of assembling a drumhead not quite perfectly by putting it in manually. It will take the human error out of it."

Removing human error is the theory behind much of the Evans manufacturing process. As a result, all of the machinery on the production floor is computer controlled. In addition, all of the original drumhead molds from Dodge City have been totally rebuilt. The molds shape flat sheets of film into heads with crimped and perforated collars, in what is called a "low-temperature collar forming system." Coils within the mold run cool water behind the vibrating portion of the drumhead film, protecting it from the heat that must be applied at the edge to form the collar. The computer in each mold monitors the temperatures in three locations simultaneously, as well as controlling the exact timing of the molding process. Each and every head is made individually according to this system.

"My brother John and I have a philosophy about running our business," says Jim. "Wherever possible, we try to eliminate the variables in a manufacturing operation that can create variations in product quality. In our D'Addario strings, and now in our Evans drumheads, our watchword is 'consistency.'"

Jim has definite ideas about what it takes to make a consistent drumhead. "First you've got to have the right design. That means picking the right combination of films, the right hoop shape, the right resin, and the right manufacturing process. Put those together perfectly, and you've got a great product. But then you have to figure out how to make it perfectly, every single time. We've done that with our strings, and we are doing it with the drumheads. That consistency is something that the competition in drumheads out there has never had to do. Nobody's ever demanded it. People pretty much accepted heads that were not up to the high standards that they could be. I liken it to the car business. Drive virtually any American car today, and it will be significantly higher in quality than the same model of twenty-five years ago. That happened only because the marketplace really demanded it. People said, 'Hey, we're not happy with this mediocrity.' Now we have safer cars that handle better and don't break down as much. In a very small way I think Evans will do the same thing in drumheads: We'll make everybody get better. We plan on setting some trends and

HEAD HUNTING

Knowing what drumhead will best suit your musical style, sonic preferences, and playing technique is often more than half the battle when it comes to getting a good drum sound. But given the extensive nature of many drumhead companies' catalogs, making that right selection can be daunting. With this in mind, Evans has included an extremely user-friendly reference chart in their latest catalog. The chart shows three "Hitter Profiles," based on stick size, bass drum beater type, use of brushes (or not), preferred tuning, and several other criteria. Suggested heads for snares, toms, and bass drums are shown within each category, along with descriptive information regarding the acoustic performance of each head. A drummer can simply determine which profile comes closest to his or her style of playing, and then make a more informed selection from a much more limited group of choices. Like their new packaging with descriptive labels, the "Hitter Profile" reference chart is a commendable effort by Evans to make purchasing a drumhead easier.

Hitter #1 - Single Ply Heads - 5A sticks or smaller, felt bass drum beater, brush playing up to 50% of the time. High to medium pitched tuning. ***Jazz.*** **Classical, Commercial, Studio.**

Snare Drums	Batter Head	Snare Side	Sound Descriptions
#I	UNO 56 1000 Coated	Genera Snare Side 200	Bright open sound, edgy backbeat sensitive snare response
#2	UNO 58 1000 Dry Coated	Snare Side Hazy 200	Bright, focused sound, edgy backbeat, less ring
#3	G1 Coated	Snare Side Hazy 200	Warm crisp open sound, cutting, full backbeat, defined snare response
#4	Genera Batter Coated	Genera Snare Side 200	Fat focused sound, solid focused backbeat, controlled ring
#5	Genera Batter Dry Coated	Genera Snare Side 200	Fat focused sound, tight focused backbeat, minimum ring
Tom Toms	**Batter Head**	**Resonant Head**	**Sound Descriptions**
#1	UNO 58 1000 Coated	Genera Resonant	Bright, open sound, lively feel, wide, rich sustain
#2	G1 Coated	G1 Clear	Rich, open tone, solid feel, controlled sustain
#3	G1 Clear	G1 Clear	Punchy, open tone, lively feel, bright, open sustain
#4	UNO 58 1000 Coated	UNO 58 1000 Coated	Full, rich tone, lively feel, long sustain
#5	G1 Coated	G1 Coated	Dense, rich tone, solid feel, long full sustain
Bass Drum	**Batter Head**	**Resonant Head**	**Sound Descriptions**
#1	UNO 58 1000 Coated	UNO 58 1000 Coated	Ringy open tone, bouncy feel, full sustain
#2	UNO 58 1000 Coated	EQ1 Resonant	Clean transparent sound, bouncy feel, full dynamics, less ring
#3	EQ1 Coated or Clear	EQ1 Resonant	Focused full defined sound, great low end, controlled ring
#4	EQ1 Coated or Clear	EQ3 Resonant	Big wide focused sound, clean attack, controlled ring

Hitter #2 - 1-Ply/2-Ply Heads - 5B sticks or smaller, felt or hard plastic bass drum beater, occasional use of brushes. Balance of loud and soft playing: 50/50. Medium to low pitched tuning. ***Jazz,*** **Fusion, Pop,** ***Light*** **Rock,** ***Latin,*** **Studio.**

Snare Drums	Batter Head	Snare Side	Sound Descriptions
#1	UNO 58 1000 Coated	Genera Snare Side 300	Bright open sound, edgy backbeat, sensitive snare response
#2	ST Coated	Snare Side Hazy 300	Loud metallic tone, big aggressive backbeat, maximum durability
#3	G1 Coated	Snare Side Hazy 300	Warm crisp open sound, cutting full backbeat, maximum versatility
#4	Genera Batter Coated	Genera Snare Side 300	Fat focused sound, solid focused backbeat. controlled ring
#5	Genera HD Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat good durability
#6	G2 Coated	Snare Side Hazy 300	Cutting, fat sound, sharp defined backbeat, good durability
Tom Toms	**Batter Head**	**Resonant Head**	**Sound Descriptions**
#1	G1 Coated	G1 Clear	Rich open tone, solid feel, controlled sustain
#2	G1 Clear	G1 Clear	Punchy open tone, lively feel, bright open sustain
#3	G2 Coated	Genera Resonant	Thick fat tone, focused, well defined attack, full sustain
#4	G2 Clear	El Clear	Big punchy tone, solid feel, full controlled sustain
Bass Drum	**Batter Head**	**Resonant Head**	**Sound Descriptions**
#1	G2 Clear	EQ1 or ECO	Bright attack, open sound, good spread
#2	EQ1 Coated or Clear	EQ1	Focused full defined sound, great low end, controlled ring
#3	EQ1 Coated or Clear	EQ2	Dense full tone, focused attack, controlled ring
#4	EQ1 Coated or Clear	EGO	Big wide focused sound, clean attack, controlled ring
#5	EQ3	EQ3	Dense punchy tone, clean focused attack, controlled ring

Hitter #3 - 2-Ply Heads - 5B sticks or larger, hard plastic or wood bass drum beater, rarely uses brushes or light weight sticks. High volume playing for a greater percentage of time. Low pitched tuning. **Rock, Metal, Funk,** New ***Countrv, Loud Pop.***

Snare Drums	Batter Head	Snare Side	Sound Descriptions
#1	G2 Coated	Snare Side Hazy 300	Cutting, fat sound, sharp defined backbeat good durability
#2	Genera HD Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat good durability
#3	Genera HD Dry Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat minimum ring
#4	ST Coated	Snare Side Hazy 500	loud metallic tone, big aggressive backbeat, maximum durability
#5	ST Dry Coated	Snare Side Hazy 500	Loud metallic tone, big aggressive backbeat less ring, max. durability
#6	Hydraulic Coated	Snare Side Hazy 300	Wet short sound, percussive slappy backbeat good low tuning
#1	G2 Clear	El Clear	Big punchy tone, solid feel, full controlled sustain
#2	G2 Clear	Resonant Black	Big open tone, excellent definition, short sustain
#3	G2 Coated	El Clear	Thick fat tone, articulate response, full controlled sustain
#4	G2 Coated	Genera Resonant	Thick fat tone, articulate response, bright sustain
#5	Hydraulic	Resonant Glass	70s wet short tone, spongy feel, short sustain
#1	EQ1 Coated or dear	EQ3	Big wide focused sound, dean attack, controlled ring
#2	ECO	EQ1	Big defined open sound, dean attack, controlled ring
#3	EQ2	EQ3	Aggressive edgy sound, big attack, focused sustain
#4	EQ2	EQ2	Big controlled sound, fat aggressive attack, short sustain
#5	EQ3	EQ3	Dense punchy tone, clean focused attack, controlled ring
#6	EQ4	EQ3	Thick attack, big low end, focused sustain
#7	Hydraulic	EQ3	70s wet percussive sound, short sustain

Announcing The Latest Release From The MD Book Division...

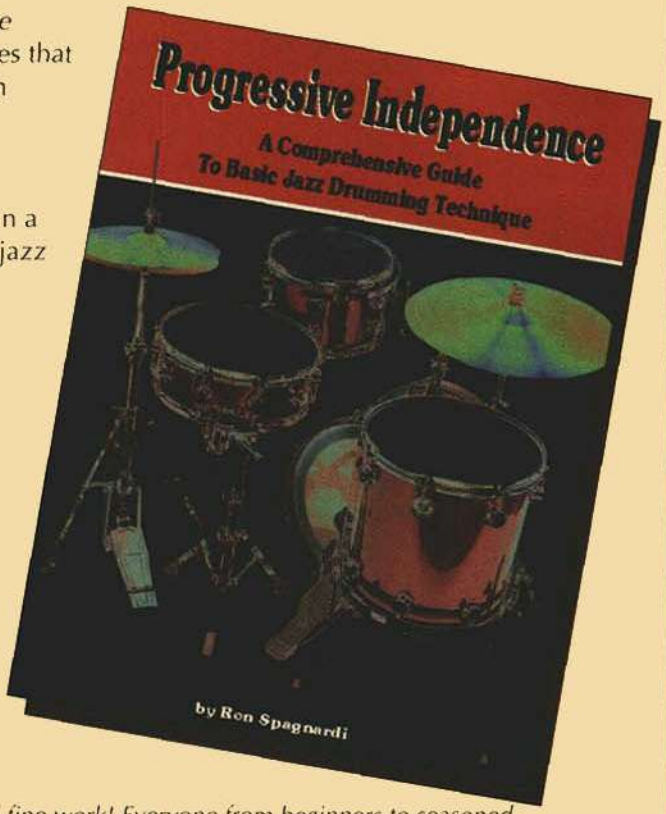
Progressive Independence

By Ron Spagnardi

"Coordinated Independence" is a technique *all* good drummers need to master.

Written by MD Editor Ron Spagnardi, *Progressive Independence* improves your drum skills through a series of graduated exercises that place snare drum, bass drum, and snare/bass drum combination rhythms against the jazz time pattern.

The gradual, systematic approach presented in *Progressive Independence* will help you support and respond to the music in a more musical and effective manner. An essential technique for jazz and big band drummers, and an absolute must for *every* serious student of modern drumming.



What Some Of The World's Leading Drummers Are Saying About Progressive Independence!

"Progressive Independence *should result in long-term benefits...a welcome addition to any percussion studies library."*
Peter Erskine

"A very worthy contemporary extension of existing literature on coordinated independence."
Adam Nussbaum

"A solid foundation in independence that gradually increases your ability in a practical and musical step-by-step manner."
Peter Magadini

"...the finest in-depth treatment of jazz independence I've seen...this book will be a tremendous aid to teachers and students for decades to come."
Ed Shaughnessy

"A fine work! Everyone from beginners to seasoned professionals will find it valuable. Progressive Independence *should be part of every drummer's library."*
Joe Morello

"A fantastic book for developing independence in a very musical way. A must for jazz drummers of all ages."
Gregg Bissonette

Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Progressive Independence (00330290)	$12.95	
	SHIPPING AND HANDLING CHARGES (See box below)		
	Minnesota and Wisconsin residents add appropriate sales tax	TAX	
		GRAND TOTAL	

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

• All checks or money orders payable in U.S. funds only (no cash) •

MOD6

setting the quality pace. That's really the philosophy behind our taking Evans over."

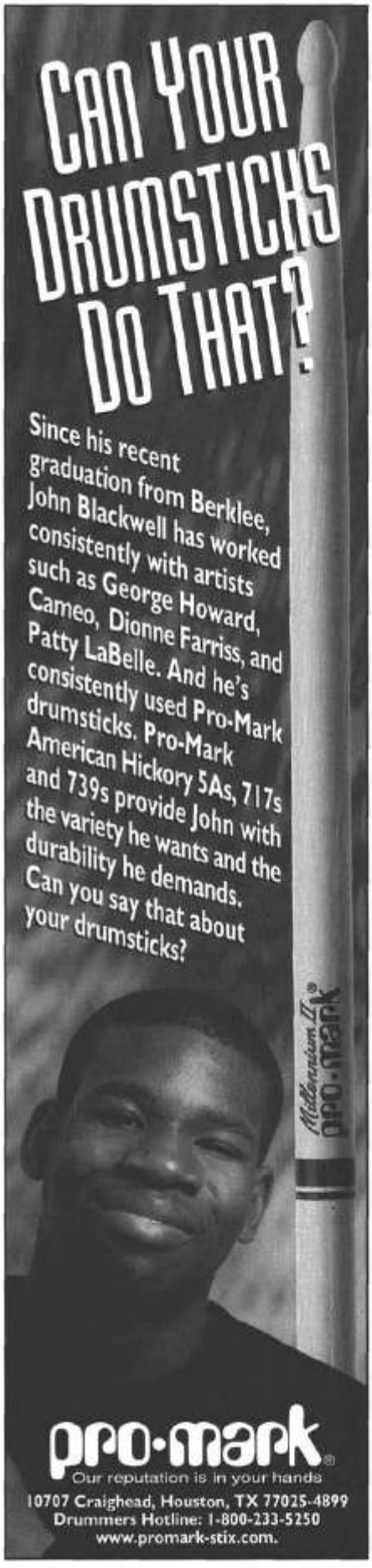
Product Testing And Development

A large part of D'Addario's manufacturing approach involves extensive product testing. In fact, the company has an acoustic laboratory dedicated exclusively to that purpose. Jim explains how heads are tested to analyze their acoustic properties: "We use PureCussion shell-less drum hardware to mount our heads for testing, because we want just the sound of the head, unmodified by a shell. We'll mike that sound into a digital signal analyzer, which gives us a picture of the sound. But because a drumhead must be tuned perfectly for this testing, we first had to create a machine that establishes absolutely accurate equal tension all the way around the head. It sets the tension perfectly for each tension lug, by measuring the deflection of the head, using a very precise dial indicator.

"After we get the head tuned perfectly, we put it on the digital analyzer. This gives us a picture of the acoustic spectrum. We try to isolate the first ten partials—which are the ways that the head vibrates."

Once the acoustic nature of a given drumhead has been analyzed, how is that information applied in a manufacturing sense? Jim replies, "If someone says, 'I like the sound of this or that other brand of head,' we can stick that head on our tester and see what it's all about, sound-wise. Then we can compare it to something that we have. Or, after we've developed a product that we know we like, we can take a picture of what *it* sounds like. Then, if someone complains about something, or if something has gone wrong, or we have new film, we can put an identical head from a new batch on and see if it really sounds the same as it did before."

As an outgrowth of all this testing, development of new Evans products is taking place on a constant basis. "We are working on lots of different things right now," enthuses Jim. "Bob Gatzen, who worked with Bob Beals for years, is probably more active today than he was when Bob owned the company because we are looking to do more new-product development. He's come up with a very novel concept on dampening drumhead tone for toms and snares. The patent is in and we are



finalizing the design now. I think it's going to be a significant drumhead innovation when we introduce it.

"Some really exciting projects are coming to fruition," Jim continues, "and I think they will really set us apart from what the competition is doing. Evans has a limited product line right now that caters to the drumset market. Our goal is to branch out into other areas as well, like timpani, orchestral and marching drums, and hand percussion. We're researching those things now—finding new materials, making prototypes, and looking at different and better ways of doing what the competition has been doing. On the drumset side I feel that we've really improved the quality of the drumset heads that we make today over anything that Evans made before."

Does new development mean the demise of all the "old favorites"? "Well," responds Jim, "we did discontinue the 2-ply *Rock* heads and the heavy-duty *ST* snare batters. We might have to reintroduce the *ST* models, though, because we've been getting a lot of demand for them. But everybody kind of switched from *Rocks* to *G2s*—especially since we expanded *Gls* and *G2s* to include coated models.

"One series we *didn't* discontinue is the *Hydraulic.* That's something that Evans is pretty well known for, and it's still 25% of our sales. *Hydraulics* are still available in clear, black, and blue."

Drumming Up Business

Evans recently began selling heads in promotional pre-packs—which, Jim explains honestly, was an unabashed attempt to get drummers to try Evans heads. "The pre-packs offer a pretty good deal for the customer," says Jim. "He or she gets a free snare drum head and a free clip key with the purchase of three tom heads. We've been able to sell thousands of pre-packs, which means we've reached thousands of people who otherwise might not have tried Evans heads—or maybe would have tried only one head. Instead, now they have our heads on their whole kit. We've gotten lots of people who have written and said, 'Wow, I'm surprised. I really like this,' and so on.

"We've also come up with what we think is some really great packaging," Jim continues. "Our boxes open and close easily so you can look at the head without ruining the box. We also put information about the heads on the labels: From a single-ply head you can expect such-and-such a sound...you can use it for this type of drumming...and so on."

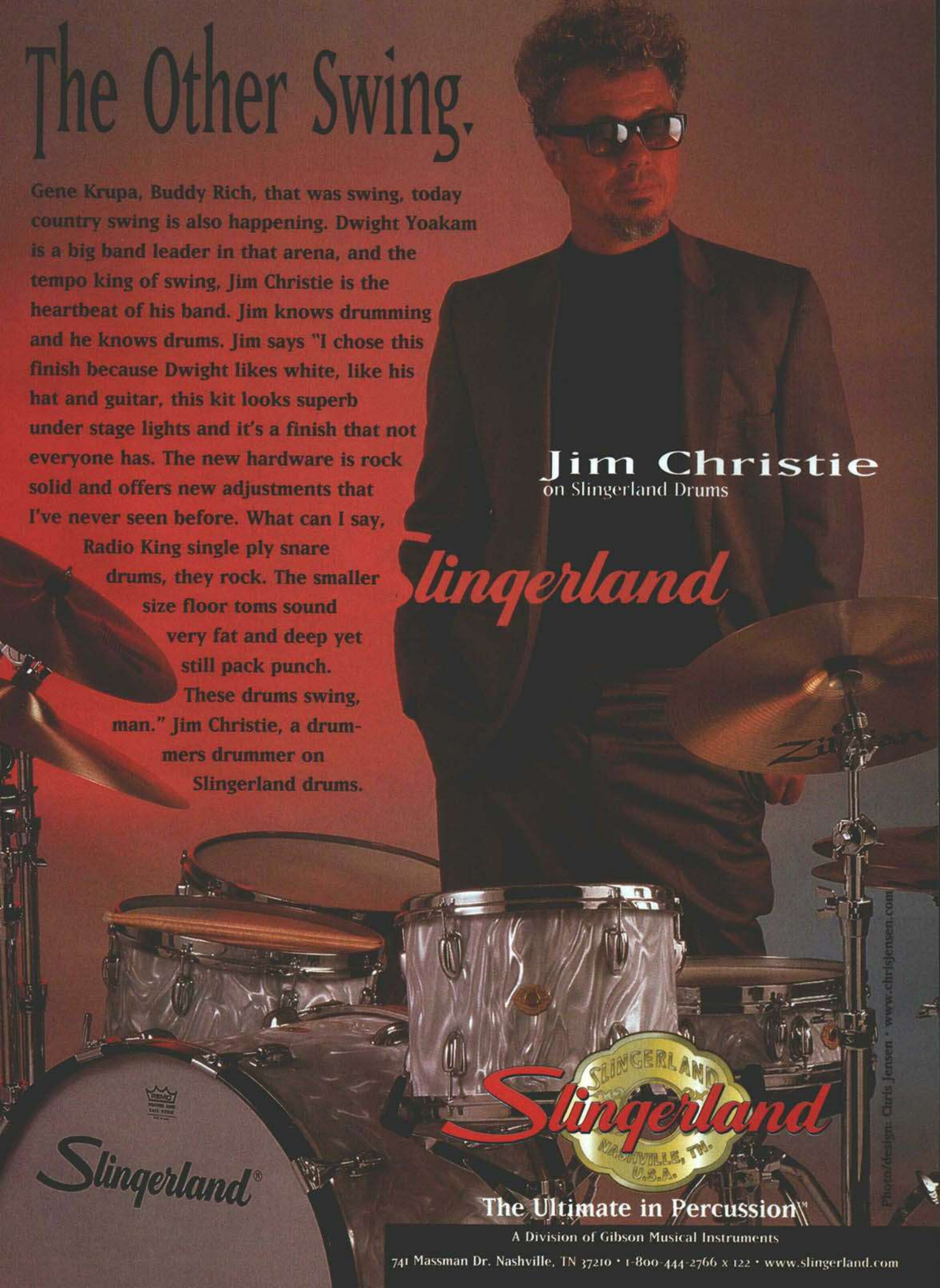
All of this development has required additional factory space—ultimately reaching the point where the existing D'Addario building can no longer accommodate it. So, by the time you read this story it's likely that the company will have moved the entire Evans operation—along with their extensive in-house printing activities—into a 47,000-square-foot building across the street from their present location. The new building is intended to permit even more expansion as the Evans line grows in the marketplace. "We're currently producing over 3,000 heads per day," says Jim. "Our projections are to exceed 7,000 heads per day by 1999, and the new facility will allow us to do that comfortably."

A 4,000-heads-per-day increase in production is one thing; being confident about *selling* those additional heads is another. But Jim has that confidence. Evans has been running a high-visibility ad campaign in recent issues of *MD,* and has been utilizing both telemarketing and sales reps to promote the line within retail stores. "We're also getting a *whole lot* of word-of-mouth advertising," adds Jim, proudly. "Drummers are trying the new Evans heads and telling other drummers that this is a whole different animal.

"Endorsers are a great barometer," Jim continues. "If top professionals try your heads and come back raving about them, you know you've got something. We've got some real big-name endorsers who've come on board, and I don't think they would have if the product wasn't there. We've been able to sign up over 120 endorsers in a year and a half—without a huge effort. And I think that, in turn, helps to convince the drummers out there. When they see a poster that shows the type of people who are playing our drumheads, they feel more like taking us seriously.
We're making a concerted effort to get this line established. I think it's working. We're operating on the principle that if you do your job and make a better product, eventually it's got to be recognized. So you roll up your sleeves and work your tail off till you make that better product."

The Other Swing.

Gene Krupa, Buddy Rich, that was swing, today country swing is also happening. Dwight Yoakam is a big band leader in that arena, and the tempo king of swing, Jim Christie is the heartbeat of his band. Jim knows drumming and he knows drums. Jim says "I chose this finish because Dwight likes white, like his hat and guitar, this kit looks superb under stage lights and it's a finish that not everyone has. The new hardware is rock solid and offers new adjustments that I've never seen before. What can I say, Radio King single ply snare drums, they rock. The smaller size floor toms sound very fat and deep yet still pack punch. These drums swing, man." Jim Christie, a drummers drummer on Slingerland drums.



MD Classic Casuals

ON THE GIG...OR JUST HANGIN' AROUND!

The **BIG BAGGY BOXY PULLOVER.** What more can we say?! Well, this "nearly navy" hooded fleece pullover is made from 100% ring-spun, pigment-dyed cotton, and it features an *MD* rubber stamp emblem on the left breast. Great for load-outs on cool nights.
Sizes: L, XL
$38

The **BLACK TEE.** Stay cool and comfortable during those marathon woodshedding sessions. This bold 100% cotton tee features an oversized *MD* logo running vertically up the right-hand side.
Special size options: adult–M, L, XL, $12; youth–M and L, $10

The **CRUMBLE CAP.** The hat that never dies! This unstructured, army-green brushed tabby twill cap can really take the rigors of the road. Features a tech closure and the *MD* logo on a softouch leather patch.
$10

The **6-PANEL CAP.** Just right for baseball, frisbee–and outdoor gigs! Features a natural twill crown, black twill visor, and plastic tab closure. With a black & red *MD* logo directly embroidered on the front–and *Modern Drummer* on back.
$14

The **PIT STOP.** This very cool unstructured black hat features a "purple night" suede visor, a leather closure, and a unique *MD* logo directly embroidered in front and the classic *Modern Drummer* logo on back.
$18

The **FLASHBACK TEE.** Some things never go out of style. Introduced in 1969, this 100% heavyweight cotton tee will withstand many an all-niter. The original garment-washed, pigment-dyed tee, generously cut, in a choice of "slate," "herb," and "port" colors. Full frontal tone-on-tone *MD* logo.
Sizes: M, L, XL
$15

The **CLASSIC POLO.** Classic, indeed—with a touch of cool. Made from 100% indigo-denim cotton, with the funky *MD* rubber stamp emblem on the left breast and the famous *MD* logo rubber patch on the sleeve. Wood-tone buttons add a nice touch.
Sizes: M, L, XL, XXL
$32

Name (please print)

Address

City State Zip

Phone

Visa/Mastercard #

Exp. Date

Name on Card

❑ Visa ❑ MasterCard

To phone in your order, call
(201) 239-4140
Business Hours 8:30A.M.–4:30P.M. EST.

SHIRTS

Qty	Size	Item	Price	Total
		Classic Polo	$32.00	
		Black Tee (adult)	$12.00	
		Black Tee (youth)	$10.00	
		Flashback Tee (Port)	$15.00	
		Flashback Tee (Slate)	$15.00	
		Flashback Tee (Herb)	$15.00	
			SUBTOTAL	

CAPS

Qty	Item	Price	Total
	The Crumble Cap	$10.00	
	The 6-Panel Cap	$14.00	
	The Pit Stop	$18.00	
		SUBTOTAL	
	For shipments to NJ, add applicable 6% state/local taxes to cap orders only.		
		MERCHANDISE TOTAL	
		SHIPPING AND HANDLING CHARGES (see box below)	
		GRAND TOTAL	

IF YOUR MERCHANDISE SUBTOTAL IS: (before tax)	PLEASE ADD
Up To $20.00	$5.00
$20.01 – 40.00	$6.50
$40.01 – 70.00	$7.50
$70.01 – 100.00	$8.50
$100.01 – 130.00	$9.50
$130.01 – 150.00	$10.50
Over $150.00	$12.00

Make check payable and mail to:
Modern Drummer Publications
Attn. MD Classic Casuals
12 Old Bridge Road
Cedar Grove, NJ 07009

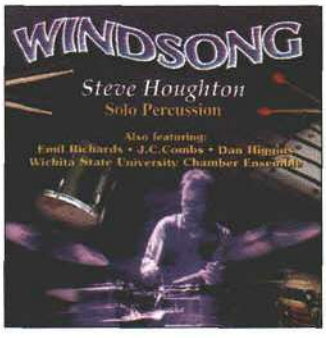
• All checks or money orders payable in US funds only (no cash) •
• No C.O.D. • Please allow 5-6 weeks for delivery •
• MD Classic Casuals can be shipped to a street address only •
• No P.O. Box deliveries •

RECORDINGS

Steve Houghton
Windsong (SHPERC)

drummer, percussionist: Steve Houghton
percussionists: Emil Richards, J.C. Coombs
Dan Higgins (wdwns), Tom Warrington, Mare Johnson (bs), Larry Koonse (gtr), Billy Childs (pno), Tim Hagans (trp), Wichita State University Chamber Ensemble

The drumming & percussion world's renaissance man, performer/educator/composer/author Steve Houghton is perhaps best known for his big band stints with Woody Herman, Toshiko Akiyoshi, and Bob Florence. But he is a different animal entirely in a small-group context, with a decidedly more relaxed time feel that resides more *inside* than *on top of* the music, showcased beautifully by his drumset work on *Windsong*.



Houghton gives a lesson in touch on an alternately lilting and driving treatment of Fats Waller's "Jitterbug Waltz," answering Emil Richards' dazzling marimba solo choruses with several clever, squeaky-clean turns of his own. The classic "Green Dolphin Street" emerges as a mambo in seven before forging straight-ahead, fueled by Houghton's super-sentient accompaniment and inventive, contoured solo work. "S'Matter" again displays his enormous ears for comping behind solos by Hagans and Childs.

Houghton wears his "legit" hat on four ambitious percussion pieces, playing kit, vibes, marimba, steel drums, timpani, and sundry incidental percussion. From the jaunty, rag-like title track, to the exotic, multi-movement "Accents Of Eccentricity" (with some nice brushwork) and grand-orchestral "Toccata And Tango," to Pat Metheny's sweet and simple "Farmer's Trust" (on which Houghton plays everything but the keyboard bass), the writing is challenging and *much* more evocative and compelling than some might expect from a "percussion album."

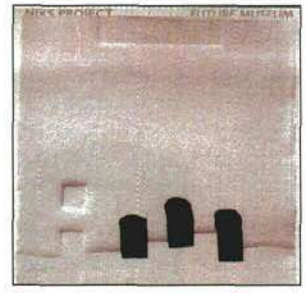
In scope, composition, and execution, *Windsong* is a tour-de-force for Houghton, and a strong reminder of drums & percussion's vast range and musical possibilities. *(Walking Frog Records, PO Box 680, Oskaloosa, IA 52577, [515] 673-8397, or Steve Weiss Music, PO Box 20885, Philadelphia, PA 19141, [215] 329-16370)*

Rich Watson

Niks Project
Future Museum (BVHAAST)

drummer: Arend Niks
with Steve Buckley (al sx, tin whistle), Joost Buis (tbn), Oren "Ears" Marshall (tb), Paul Stouthamer (cello), Frans Vermeerssen (tn sx, sp sx), Eric Vloeimans (trp), Gees van Zeeland (pno)

Too often, experimental music that pushes accepted boundaries tends to leave behind important aspects of more "standard" types of music. But not always. Arend Niks and his ensemble push limits and show off some considerable chops—all while having one ton-o-fun.



Niks Project succeeds where other modern jazz groups fail because they offer fresh, unpretentious compositions and a commitment to creative ensemble playing. The opening track is a live, light funk groove in 9/4 on which Niks lays down the perfect complement to a staccato, syncopated tuba ostinato. When the horn section comes in with killer, multi-phrased melodies, it's so smooth you forget that the drummer and the tubaist are laying down some serious math. "Rain Machine" takes the listener from four-on-the-floor big band swing to Ornette Coleman-ish freedom and back again. "Stramien" is a piece of space, colors, and tom-toms. And "The Forgotten Story Of The Whale And The

SIGNIFICANT OTHERS

A million drummers have chops for days, but precious little passion. A million more have the fire, but can't control it. Count's **SAM BROWN** is one high-charged basher who never lets excitability compromise the groove. The band's new album. *Bricks And Blackouts* (Warner Bros,), is a great pop/punk platform for Brown's talents.

The Devotees' lineup on *Gimme Gimme* includes Bernie Worrell, John Popper, Trey Gunn, and Vernon Reid, but the aggressive, well-played, sometimes funny progressive rock is really the brainchild of drummer/percussionist/vocalist/composer/producer **SOLOMON DeNIRO,** Here the band drops hints of Zappa, Chili Peppers, and the Stones on raw, rocking tracks, *((888)-RANDOM-8)*

The grooves are big and bad on Sadhappy's Good *Day Bad Dream* (Periscope Recordings), an exciting blend of dynamic acoustic kit work (courtesy of drummer/producer **EVAN SCHILLER),** two thrashing bassists (Paul Hinklin and Michael Manring), samplers, synths, and spoken word. (PO *Box 4755, Seattle, WA 98104-0755)*

ADAM NUSSBAUM drums with the biggest names in jazz, but he also knows a worthy up-and-comer when he hears one. Recently Adam lent his roaring swing to the debut disc by outstanding tenor/soprano/oboe man Charles Pillow, *Currents* (A Records), which highlights Pillow's inventive, inspired soloing and engaging compositional talents, **MATT WILSON** also drums on two cuts. *(EuroJazz Marketing, (800) 943-3211, eurojazz© CompuServe, com)*

...and speaking of **MATT WILSON, the** busy young jazzman covers all corners, from the quirky, fun, creative compositions on his own *Going Once, Going Twice* (Palmetto), to his swinging, big-ears sideman work heard on sax great Dewey Redman's *In London* (Palmetto). *(71 Washington Place, #1A, New York, NY 10011, (212) 533-5303}*

Rating Scale
- Excellent
- Very Good
- Good
- Fair
- Poor

GOING UNDERGROUND

Ironically, in most discussions of so-called "world" music, good ol' American styles are often barred from the conversation. Three recent releases prove that unique and powerful ethnic music can in fact be created specifically by integrating sources from these very shores.

On their latest, *Tra* (Northside, ☆☆☆☆), electro-folksters Hedningarna drag traditional Swedish music out of the museum and into the real world with the muscle of rock 'n' roll. (And you don't need to be told where *that was* invented.) Percussionist **BJORN TOLLIN** and crew pound out complex rhythms on all sorts of crazy percussive devices, and though there are some seriously throbbing, pulsating drones at work here, a strong pop hook is never distant.

Drummer **SIGGI BALDURSSON,** who you may remember as the kit man in Bjork's great early band, the Sugarcubes, now presides over the cool Madison, Wisconsin combo Reptile Palace Orchestra. On *Hwy X* (Omnium, ☆☆☆½), the band effortlessly traverses Balkan folk, rock, and loungey Vegas jazz, and Siggi's heart, hands, and feet are in all the right places. Great fun. (PO *Box 7367, Minneapolis, MN 55407, www. omnium,* com)

Heavy Cairo Traffic (Intuition, ☆☆☆☆½) by Koch-Shutz-Studer & El Nil Troop is the result of a wonderful Swiss-Egyptian musical summit. Drummer **FREDY STUDER** and his associates are leading exponents of Europe's answer to American-born free jazz; here they discover a completely new kind of magic by injecting that aesthetic into the ancient and soulful folk music of El Nil Troop. They named this one right. *(636 Broadway, #1218, New York, NY 10012, fax: (212) 473-6454)*

Adam Budofsky

Elephant, Who Think They're Sisters," a trio between tuba, trombone, and drums, is one of the most free and joyful expressions of drumming you're ever likely to hear.

At times edgy, scary, beautiful, and grooving (yet *always* cool), *Future Museum* proves you can have a smile on your face while creating a sound all your own—and show some serious skills on the drums without an attitude. Here's hoping that happens more often! *(Prinseneiland 99, 1013 LN Amsterdam, The Netherlands, tel: 020-623-97-99, fax: 020-624-35-34)*

Ted Bonar

Pierre Favre/Singing Drums

Souffles (Intakt)

Φ Φ Φ Φ ½

drummer/percussionists: Pierre Favre, Louis Niggli

with Roberto Ottaviano (sx), Michel Godard (tb, serpent)

In 1984, Swiss-born percussionist Pierre Favre began the original version of Singing Drums with a bunch of hypnotic, surprisingly melodic pieces for four rhythmatists: himself, Paul Motian, Fredy Studer, and Nana Vasconcelos. Fourteen years later, a new incarnation of Favre's international ensemble pairs two drummers with two horn players, and finds elegance and timeless beauty in the leader's compositions.

A wonderful thing about Singing Drums is that there's really nothing else like it, though sometimes, for a fleeting moment, the group sounds *almost* traditional—a drum beat, a bass line on tuba, and a sax motif on top. But the concentration of theme and melody shifts constantly between the drums and horns, making stylistic classification impossible, not to mention that the album includes shades of everything from classical music to Middle-Eastern, from *Sketches Of Spain* to John Bonham.

There are several exploratory duets between the drummers, whose styles lock together seamlessly whether they're playing shekeres, gongs, open-sounding multi-tom kits, or various other instruments. The textures conjured range from dense and furious to hushed and ethereal, while every conceivable time signature/note grouping is touched upon at some point. But incredibly, in spite of the wide scope of the group's tunes, and of the often stunning technique of the musicians, this stuff is pretty accessible, and never "show-offy." The players don't feel the need to cram in notes purely for the sake thereof; they let the music take its sweet time. *(PO Box 468, CH 8024, Zurich, Switzerland, fax: 00411 383 8233)*

Michael Parillo

Gregg Bissonette

Gregg Bissonette (Shrapnel)

Φ Φ Φ Φ

drummer, percussionist (also vcl, piccolo trp): Gregg Bissonette

with Matt Bissonette (bs, vln, cello), George Bernhardt, Doug Bossi, Paul Gilbert, Scott Henderson, Steve Lukather, Mike Miller, Andy Summers, Ty Tabor, Michael Thompson, Steve Vai (gtr)

From his youth in Detroit, through his days with the One O'Clock Jazz Band at North Texas State University and stints with Maynard Ferguson, David Lee Roth, and the Mustard Seeds, Gregg Bissonette has remained a diligent *student* of the drums. This has made him one of the craft's more effective and versatile practitioners. On Gregg's new, self-titled CD, it is apparent that his study of drumming—and admiration for the giants who preceded him—continue.

Gregg's scholarly approach is especially evident in Edgar Winter's classic "Frankenstein," whose interlude breaks down into an aural montage of classic rock drum beats and licks from "Rosanna," "Honky Tonk Women," "Come Together," "The End," "Wipeout," "Hot For Teacher," etc. (like the eclectic body parts for the Frankenstein monster?). Potentially cheesy in weaker or less sincere hands, in Gregg's it flies as both an interesting historical snapshot and a nostalgic saunter down drumming's memory lane.

Except for "No Matter What" (with Gregg on lead vocals) and

"Frankenstein," all of the tunes were penned by Gregg's brother Matt. Some are more engaging than others, but the disk burns best when the musicians seem to stretch beyond their "containers." Gregg in particular goes off like a magnesium flare on several cuts, notably "Teenage Immigrant," "Frybrain" (with 12/8 double-bass at a million miles an hour), and "You Kill Me."

Making quite a dent in the Who's Who of rock guitarists, it's not surprising that this disk's sensibility is heavy, and the air is rich with sweet distortion. But it takes a quick left in "Tribute To Tony." Gregg honors the master with a "flattened" ride pattern, triplets and flams split between drums, and other Tony-isms, again showing that he is a great drummer in part because of the great drummers he has learned from.

Ron Spagnardi

Komeda

What Makes It Go? (Minty Fresh)

♦♦♦½

drummer: Jonas Holmberg

with Marcus Holmberg (bs, kybd), Lena Karlsson (vcl), Mattias Noiiander (gtr)

Who says you must be American to channel the mystery rhythms of soul, funk, and jazz? The world is shrinking, and no one can lay claim anymore to one perfect groove, tempo, or hybridization of styles. Swedish pop stylists Komeda sift through the electronic glaze of Germany's Kraftwerk, the swaying breeze of Brazil's bossa nova, and the buzzing surge-beats of Detroit techno. Theirs is pop to make chocolate cakes by, romantic ditties for old drum machines and jazzy Moog synthesizers.

Drummer Jonas Holmberg builds the ebb and flow of this stylistic maze with an airy, propulsive groove built from wild ride-cymbal prodding, chunky funk rhythms, and some ample rock 'n' roll hoopla. The sophisticated twist of "It's Alright Baby" is offset by the lilting '70s cheese-pop of "Curious." Holmberg's sterile beat on "Cul De Sac" adds an odd robotic feel to the liquid bass and sweeping harpsichord, while his bashing hi-hat over old-school electro beats on "Living Things" humanizes that song's full machine beat. The lush 3/4 of "Focus" lets Holmberg combine swing with German oompah rhythms, his delicate navigation displaying sprightly comportment. Light and frothy, thoughtful and compelling, Komeda makes your swizzle stick swing as your feet tap that Euro beat.

Ken Micallef

Heritage

Heritage (Change The World Productions)

♦♦♦

percussionists: Hasan Bakr, Ron McBee, Victor Y. See Yuen

The three New York City percussionists who make up Heritage have dubbed their 1997 recording "percussion music for dance, exercise, and aerobics." It is at least that, and has the potential to be more. This high-quality recording, drawing on the strong West African vibe that echoes throughout the Big Apple, features great technique, abundant improvisation, and lock-tight arrangements. This trio paints moving pictures with traditional drums, and shows they are ready to move beyond niche-marketing any time they choose. *(PO Box 6369, Bronx, NY 10451-1705)*

Bill Kiely

Daryll Dobson

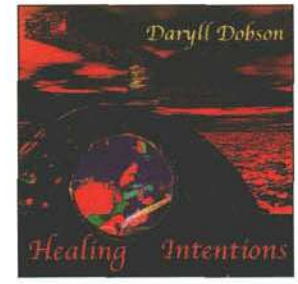
Healing Intentions (Midnight Lamp Cybermedia Arts)

♦♦♦♦

drummers: Gerry Brown, Kenwood Dennard

with Daryll Dobson (gtr, kybd), Gabriel Vivas, Rael Wesley Grant (bs), Delmar Brown (kybd)

The term "fusion" may sometimes be hard to define. The music on *Healing Intentions* reestablishes the term in a traditional sense as guitarist Daryll Dobson calls upon two of the most seasoned fusion drummers of all time to perform his exploratory compositions. Actually, veteran Gerry Brown performs all but one drum track, "We Cannot Hear...The Killing Noise," which is covered by another "Fuse" great, Kenwood Dennard. Kenwood's drumkit and feel are much more loose-sounding than Brown's, as the track moves from straight funk into an up-tempo swing that manages to maintain a solid half-time feel over some relentless chops.



Brown is allowed to stretch as he segues from track 1 into track 3 with a short solo that highlights high-speed single strokes and a funky double bass groove. "Peace Of Mind" and "Be The Light" show off Brown's smooth double-stroke hi-hat technique, and "Trouble Man" finds him laying back on a nice Bernard Purdie-style shuffle. The focus of Brown's playing is tight, precise, and in the pocket.

This multi-media disc also allows you to link up to the Midnight Lamp Web site for interviews, lessons, and transcriptions, and displays entertaining visuals for "enhanced CD" fans. *(3850 Boca Raton Blvd, Suite 21, Boca Raton, FL 33431)*

Mike Haid

Gentle Giant

King Biscuit Flower Hour Presents (King Biscuit)

♦♦♦½

drummer: John Weathers

with Derek Shulman (vcl, sx), Ray Shulman (gtr, bs, vcl), Kerry Minnear (kybd, vcl), Gary Green (gtr)

While ace drummers of the progressive rock era have been repeatedly lauded, the contributions of John Weathers have been unfairly overlooked. Weathers made his mark as the third (and longest-staying) drummer with Gentle Giant from 1972 until the band's demise in 1980.

A daunting gig for drummers, Giant's challenging music was riddled with quickly shifting odd-time signatures, complex song structures, and dissonant counterpoint, making them far from "radio friendly." Weathers fueled the band with precision; anything less spelled instant train wreck for these precarious arrangements. Even more skillful was the way he forged the groove through-line linking the odd times, while keeping the aggressive drive grounded in rock roots.

Recorded in New York in 1975, this disc is part of the series being released from the huge vaults of the King Biscuit Flower

Hour live radio broadcasts. Cuts like "So Sincere" hit the manic energy high-mark that kept Giant cult followers devoted, though as a whole this set isn't the best sampling of the band's or Weathers' work. You'll find a better overview of his drumming on the studio albums between 1972 and 1976 or the live *Playing The Fool* (1977). Still, this twenty-three-year-old concert is a timely reminder of why Weathers deserves his place in the progressive rock pantheon.

Jeff Potter

Bill Wyman & The Rhythm Kings

Struttin' Our Stuff (Velvel Records)

drummer: Graham Broad
percussionist: Ray Cooper

with Bill Wyman (bs, vcl), Terry Taylor, Albert Lee, Eric Clapton, Peter Frampton (gtr), Max Middleton, Dave Hartley (pno), Georgie Fame (org, vcl), Beverley Skeete (vcl), others

This is a sly, way-retro affair that's all fun, and the playing is tasteful and high throughout. Drummer Graham Broad fits each track with precisely what it needs—nothing more, nothing less. Not to say he won't throw an off-beat cymbal crash into the "Green River" groove, spice up Wyman's "Walking On My Own" with a hip double backbeat, or inject some playfully solid hi-hat comping under Wyman's vocal on "Stuff (Can't Get Enough)." Elsewhere, Broad's brushwork adds an important color to the 6/8 ballad "Bad To Be Alone," and his two-beat on "Motorvatin' Mama" has more than enough finesse and the moxie to kick the band. And his country swing floats over "Going Crazy Overnight," while his graceful bashing powerfully supports the classic "Tobacco Road."

It's not surprising that an ex-Stone could talk some pretty fair players into helping him out on this project. What *is* remarkable is how apropos the name "Rhythm Kings" is for a release with such a lineup—and a title like *"Struttin' Our Stuff." (740 Broadway, New York, NY 10003)*

Robin Tolleson

BOOKS

Louie Bellson Honors Twelve Super-Drummers: Their Time Was The Greatest!

(Warner Bros.)

level: intermediate to advanced
$19.98 (with CD)

Bellson relished doing the CD *Their Time Was The Greatest* for Concord Jazz; appropriately, this inside look at that session is a great tool for drummers. Here we're given the original charts used on the date, and on the accompanying CD the drums are high enough in the mix to be heard but low enough to allow players a chance to be "in the chair." It's a wonderful feeling to be accompanying a great Frank Strazzeri piano solo, to be "set up" by this sweet band on the stop-time parts on the Jo Jones tribute, "Brush Taps," or to play along with the screaming band as they capture the indomitable spirit of Buddy Rich on the opening "Hallelujah." This is a great exercise, and a lot of fun, too.

You can actually hear Louie count off "24th Day," then settle into the style of Big Sid Catlett as the horns and saxes get into some subtle give and take. "Our Manne Shelly" is played with swing and precision, as if one person were playing all the horns at once. Stylistically, Louie is a lot closer to Chick Webb or Shelly Manne than Tony Williams or Steve Gadd, but he makes honest attempts to play in the style of each of those drummers, and gets good marks. Louie serves notice that he's even picked up some funk-fusion chops along the way, giving them a good whacking on the Dennis Chambers dedication, "Stix And Bones."

Robin Tolleson

Chart Reading Workbook For Drummers

by Bobby Gabriele

(Hal Leonard)

level: beginner to intermediate
$14.98 (book and CD)

Picture the rude awakening of our hero, Johnny, a student drummer with strong hands and reasonable reading skills. He can play every diddle spelled out for him in his junior high band's marching arrangements. But one day at his first stage band rehearsal, a *chart* is handed out, "Salute To The Swingin' '40s." "Great Sousa's ghost!" he gasps. "What are all these slashes and doodles?" Johnny is lost. This handy book/CD could help him over the hump.

Author Gabriele explains the basics of how to follow a chart's "road map," its shorthand signals, and rules of thumb for interpreting ensemble figures, such as logical phrasing, determining what notes are "important," and suggestions for when and how to set up hit figures. Most of the guidelines for set-ups pertain primarily to swing/big band styles, but some of the rules cross over. The play-along CD features a with-and-without drums format set in a spare swing context with piano, upright bass, and horn hits.

This uncluttered, logical workbook will help take the intimidating, cryptic mystery out of the arrangement shortcuts common to charts. Who says that nowadays Johnny Can't Read Charts? With this book's guidance, our hero should soon be swinging the school band with A+ confidence.

Jeff Potter

To order any of the videos or books reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call

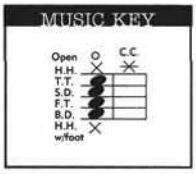
BooksNow at (800) BOOKS-NOW (266-5766)

or visit us at http://www.booksnow.com
(Handling charge may be added, according to product availability.)

Charlie Watts: "Brown Sugar"

Transcribed by Vincent DeFrancesco

Don Crispino



Last year was another big one for the Rolling Stones: The band released a successful album, *Bridges To Babylon,* and supported it with an even more successful concert tour. Of course, driving the band—like he has for almost forty years—was the great Charlie Watts, whose pulsing, herky-jerky groove has pretty much *defined* the feel of rock 'n' roll drumming.

To pay tribute to Charlie, this month's *Rock Charts* features one of his most classic performances, 1971's "Brown Sugar," originally released on *Sticky Fingers.* The best thing to do with this chart is to follow along with the recording and hear how Charlie works his magic. Then play along to the track and hope some of the magic rubs off.

C
D
E
4
8

F
1. 2. 3.
4.
G
1.
2.
H
4
8
I

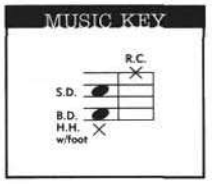
TRIBES
BOULDER COLORADO
=TONE 10
Free Brochure!
www.tribesdrums.com
303.402.0122

Proud Retailer Of Meinl
Cymbals
PERCUSSION
919
833-0040
FAX 833-1694
North Carolina's Largest Drum Specialty Shop
1003 East Whitaker Mill Road Raleigh, North Carolina 27608

VATER
PERCUSSION
USA
GOOD WOOD . . . perfected

Four-Limb Funk Warm-Up

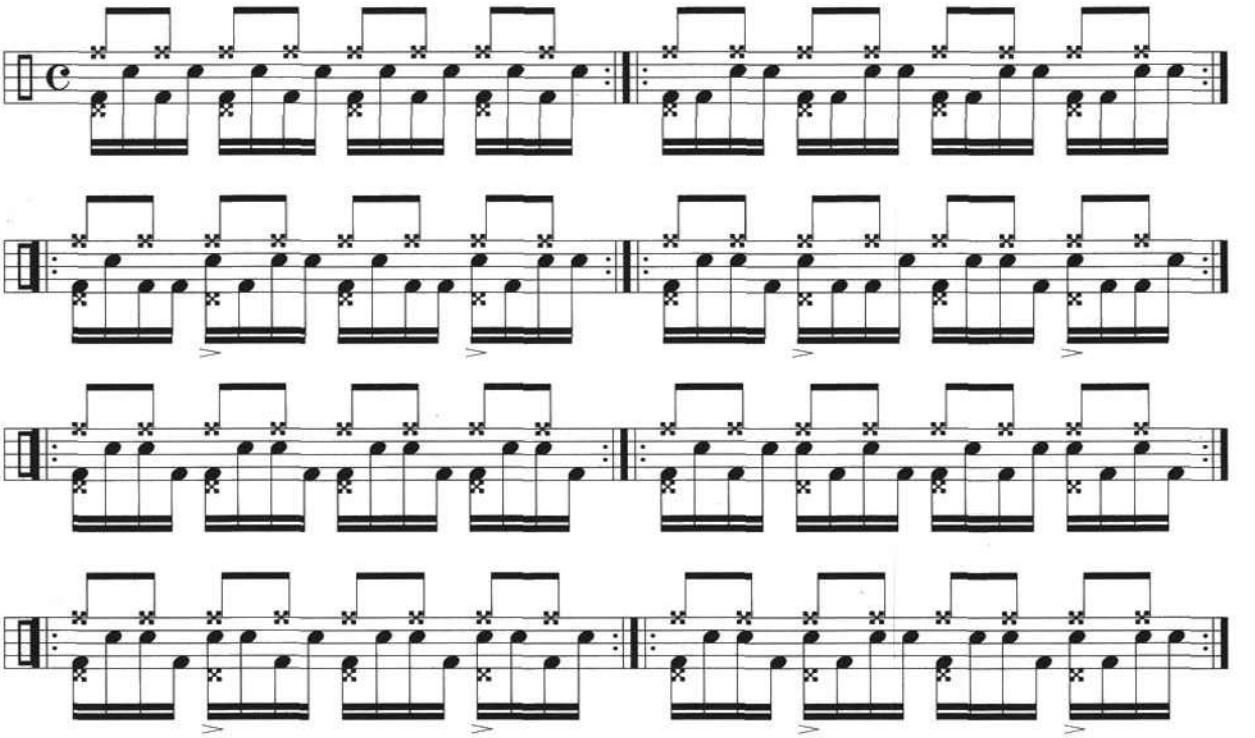
by Jon Belcher



Here's a warm-up that equally works the right foot on the bass drum and the left hand on the snare drum against a variety of ride cymbal ostinatos played with the right hand. When you play quarter notes with the left foot along with these exercises, this material becomes a good four-way coordination builder that will certainly warm up your funk chops.

For the bass drum/snare line, I've taken three commonly used rudimental sticking patterns—singles, doubles, and single paradiddles—along with some of their inversions or permutations, and substituted the right foot for the right hand. (I define "permutation" as moving the starting and ending point of the rudiment relative to the downbeat.)

Here is the order of rudiments as they appear in the following exercise: first measure—single strokes; second measure—double strokes; third measure—single paradiddle; fourth measure—single paradiddle permutation; fifth measure—inverted double strokes; sixth measure—single paradiddle (second permutation). The seventh and eighth bars contain useful funk patterns that work well at a variety of tempos. (Speaking of tempos, I recommend practicing this exercise anywhere between 90 and 120 beats per minute.)



After playing through the warm-up, try substituting the following ride-cymbal variations:

Jon Belcher is a clinician for the Ludwig Drum Company and the author of Drumset Workouts (Polyrhythms And Independent Coordination Applied To Contemporary Grooves), *a Hal Leonard publication.*

New From Modern Drummer:

MD Hot Trax

CD/Magazine Featuring Today's Greatest Drummers

MD Hot Trax spotlights the talents of eleven of today's finest drumming artists.

This innovative CD/magazine package features a compact disc that contains an amazing track from each drummer. Accompanying the disc is a full-color magazine that includes exclusive interviews with the players, eye-catching photographs, setup and discography information, and music transcriptions.

Not simply a collection of drum solos, *MD Hot Trax* showcases players from varying musical styles performing in different settings, from duet to big band. The stellar lineup includes:

Terry Bozzio
New Trio Reveals Flamenco Heart

Latin Drumset King
Horacio "El Negro" Hernandez

Dream Theater's
Mike Portnoy
In An Exclusive Duet With Tony Levin

Vinnie Colaiuta
Homage To Tony Williams: "Slink"

Dave Lombardo
Double Bass Meets Latin Fire

The Avant-Jazz Solo Style Of
Paul Wertico

Little Feat's Time Hero
Richie Hayward

Burnin' Bop With
Terri Lyne Carrington

Virgil Donati
Technical Wizard

Adam Nussbaum
Kickin' Big Band With John Scofield

British Fusion Ace
Gary Husband

***MD Hot Trax* is being produced in limited supply and is certain to become a collector's item. Be sure to get your order in quickly!**

Please send me_____copies of MD Hot Trax at $11.95 each
(price includes postage and handling

❑ **Payment Enclosed**

❑ **Master Card** ❑ **Visa**

Total Enclosed $_____

Mail coupon to:
MODERN DRUMMER
MD HOT TRAX
12 OLD BRIDGE ROAD
CEDAR GROVE, NJ 07009-1288

Please make checks or money orders (in US funds) payable to Modern Drummer. Please allow 4-6 weeks for delivery.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Credit Card Number _____ Exp. Date _____

Signature _____

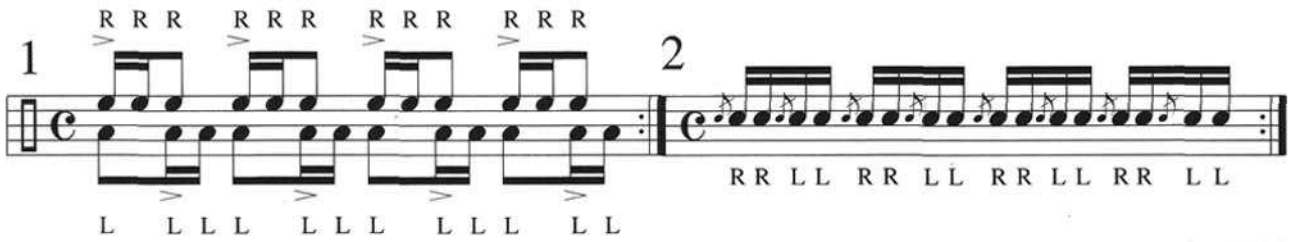
To phone your order call: (973) 239-4140 9:00AM—5:00PM EST.

Building Flam Taps

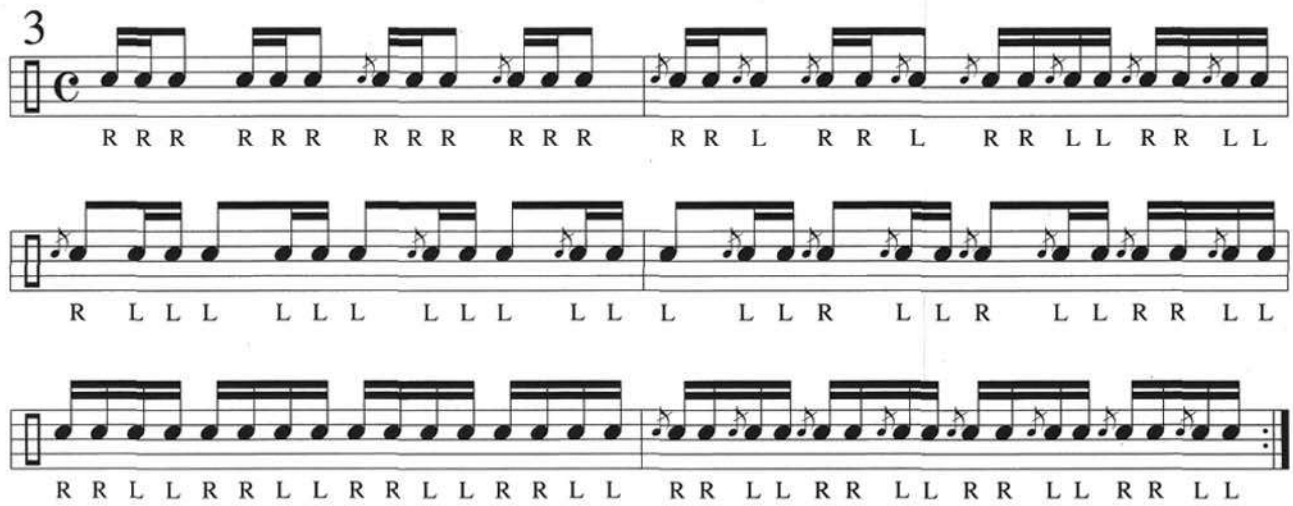
by Chet Doboe

The following exercises are powerful tools for developing control, speed, and effectiveness of the flam tap. Throughout all of these exercises the quality control of flam performance must remain consistent. Be certain to perform all grace notes from a uniform stick height (1" off the head surface). As with all technique practice, perform these exercises only at tempos at which you can deliver quality.

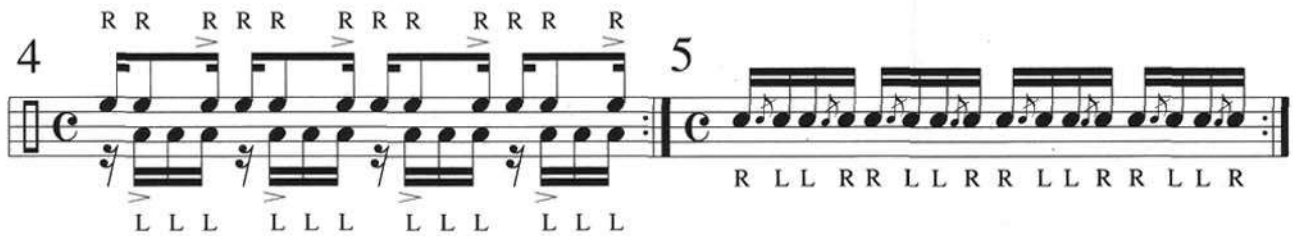
Exercise 1 illustrates each hand's role in creating flam taps. Play this exercise on two different surfaces, and do not flam unison hits. Exercise 2 shows how flam taps are normally notated. I find it helpful to acknowledge the fact that flam taps are composed of three hits on each hand, as illustrated in exercise 1. However, to create the grace note for the flam, the third note is performed a little early.



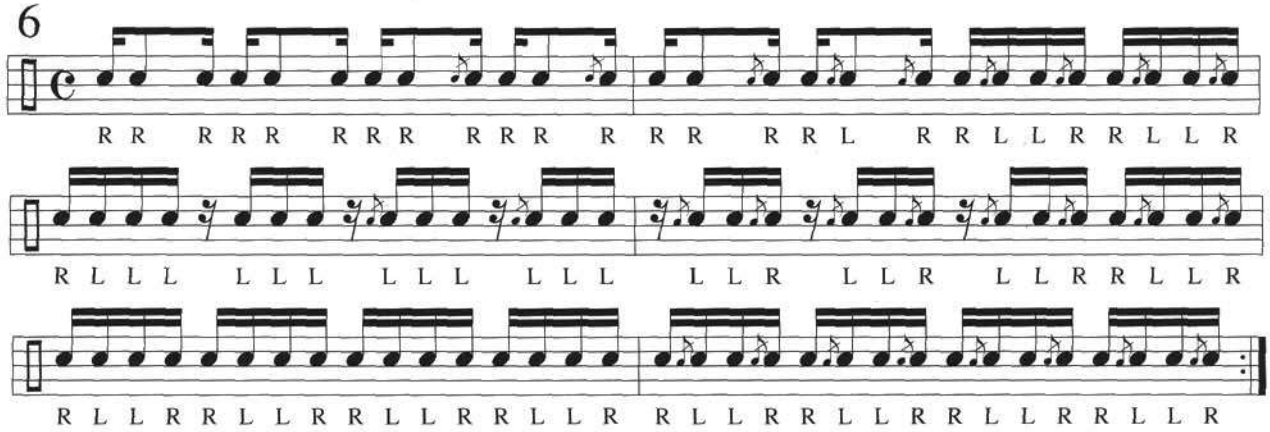
Exercise 3 is a build-up exercise that shows us three different foundations for building flam taps. The first two lines of this exercise build flam taps from the perspective of the right and left hands, respectively. And the last line highlights the fact that flam taps are created by flamming doubles.



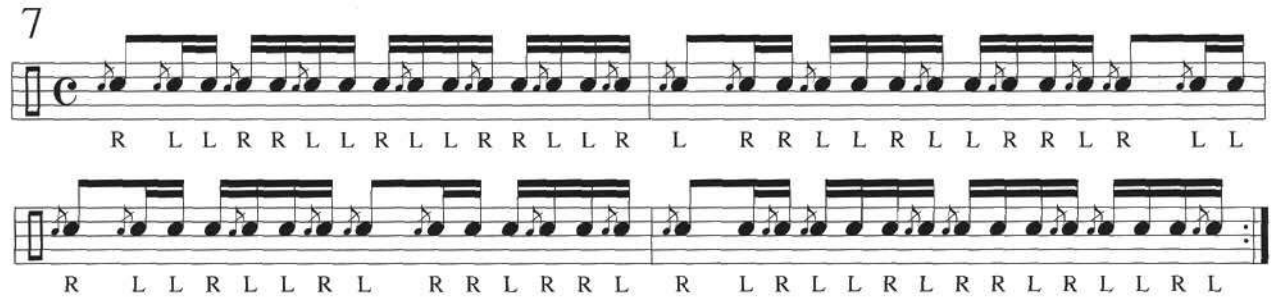
Exercises 4, 5, and 6 lay out ideas for developing a permutation of the flam tap, which I call the "displaced" flam tap. The challenge here is to control the accuracy of the flams that occur on the "e"s and "ah"s. Once again, it's helpful to appreciate the roles of the right and left hands in creating the displaced flam taps. When playing exercise 5, it will be very helpful to feel the right tap lining up with the pulse defined by your foot.



Exercise 6 is another build-up exercise that helps us get a handle on how to best control the displaced flam tap. As in exercise 3, the first two lines demonstrate the evolution of building the displaced flam taps from a right- and left-hand perspective. The last line builds displaced flam taps from a foundation of doubles.



Finally, this last exercise, "Tap-er," combines the flam tap and the displaced flam tap to weave a challenging and interesting flam story. Be sure to also perform this exercise on two different surfaces for a real funky effect.



Employment Alternatives In The Music Biz

by Robin Tolleson

The old put-down line "Don't quit your day job" assumes that you already *have* a day job, and that you could possibly quit and survive on what you make as a drummer. Drummers are artists of the highest creative order, but in these days of too few clubs and too few great-paying gigs, we often have to channel some of that creativity into bringing in extra cash through non-musical employment. If work we must, many drummers would prefer working in the music business—even its periphery. To that end, this article will point out some non-drumming employment possibilities, from drum technician to recording engineer, product inventor to drum tester, commission salesman at Guitar Center to clerk at Tower Records. If you use your head, you can find a moneymaker that doesn't feel like a waste of time.

The recording industry offers many different areas of employment. In the 1970s, Blood, Sweat & Tears drummer Bobby Colomby went to work in the A&R department at Columbia Records, and last year, Michael Shrieve took a similar position at Samson Records. Narada Michael Walden has become a huge success as a pop record producer and composer, and Lenny White has become a jazz producer. And fusion pioneer Alphonse Mouzon launched his own record label. Of course, you may have to start out on the "ground floor," but what better ground floor to start on than that of a record company?

> "For musicians, working in a music store is the closest thing to having your cake and eating it too, because it keeps you in the business."
>
> Gene Okamoto,
> Pearl product specialist/R&D

MD contributing writer Mark Parsons works as a recording engineer when not gigging on drums, and has written books about drumming in the studio. (See his ads in *MD.)* Tubes drummer Prairie Prince has another career designing album graphics and T-shirts. Neil Peart has been into publishing by writing lyrics for Rush since the beginning, and percussionist Ralph MacDonald has discovered the rewards of writing pop hits like "Where Is The Love?"

Fates Warning drummer Mark Zonder owns a recording and rehearsal studio in North Hollywood. Called Bill's Place (named after one of his cats), it features nine rehearsal rooms, 24-track recording, and a big sound stage. It's grown to the point where Zonder is making money on it every day, even when he and his band are on the road opening for Dream Theater.

"I never wanted to be in the position of having to make money with the drums," Zonder says. "There are easier ways for me to earn a dollar. I look at playing as something I enjoy doing, and I never want to say, 'We have to do *that* song again?' That was part of the reason for looking at the whole business thing.

One of the best things about Mark's studio is that it provides him greater freedom of movement than more conventional forms of employment. "The studio really allows me to do whatever I want. I can leave for two months to go on tour.

"As a drummer you need a place to practice, so I took that premise and built on it," he continues. Mark's first studio was a "really dumpy warehouse," but he's since completed a $100,000 upgrade on a 6,000-square-foot building, with help from Electrovoice, Fender, and Sunn. "We fixed everything—electrical, plumbing, AC—in the ideal way," he says. "The studio has even helped me with drum endorsements, because manufacturers know that the place has all kinds of people coming through, which works to their advantage from a sales point of view. One career helps the other; it's like the ultimate networking going on."

Zonder points out that business at his studio is largely self-generating. "Chances are, a band coming in to record isn't really going anywhere. They're going to break up, and soon five guys will have five new bands, and if they liked your place they'll be back. All of a sudden one band has turned into five bands. I've never really advertised, and I've been booked for seven or eight years straight. It's all in the feeling, the service. And it doesn't matter if they're paying $10 an hour or $6,000 for a month in the big room, everybody is treated the same here."

Mark also appreciates that the studio doesn't monopolize time that he'd rather spend on his own musical projects. "This is the beauty of it all: I come in and run things during the day, and I'm set up and I practice and work on programming stuff. I'll run down and open the door for UPS and whatever, but it's very easy for me to skate around on my errands, go home, that kind of thing. If I was really squeezing the buck I could be here sixteen hours a day myself, but I'd go nuts. It's worth it having employees. You have to have a life. But it does work out well from the point of view that I get to practice all day long. Today every room in the studio is booked, everything is making money, and there's been nobody working here all day except me."

San Francisco drummer Ed McClary became a partner in a combined audio and video studio called The Magic Shop, specializing

Want to Feel Like a Pro?

Start Here.

An artist endorsing a product is nothing new. But when many of the world's most renowned drummers emphatically praise a product, that makes news. Such is the case with Gibraltar Hi-Hats and Bass Pedals. These pedals were designed for pros with the help of pros. The result? Extreme accuracy. Balance. Control. Speed. Power. Sensitivity. Durability. Portability. Reliability. In short, pedals that respond to your every impulse.

Need further proof? Listen to a recording, live performance or clinic by the artists on this page who use these pedals. Better yet, try them for yourself. Now, if your drum shop doesn't have Gibraltar Liquid Hi-Hats and Gibraltar Bass Pedals, it means one of two things. They're temporarily sold out. Or, they just don't have a true feel for the marketplace.

Gibraltar
HARDWARE

Pictured: Gibraltar JZ Series Liquid Hi-Hat, Snare Stand and IntruderII Cam Drive Double Pedal

P.O. Box 507, Bloomfield, CT 06002
Visit us at: www.KamanMusic.com

in voice-over, noise reduction, sound effects, and original music. "And *I* am my first call," he laughs. McClary also has an ADAT pre-production room at his house, built around a Yamaha *Recording Series* kit that never moves.

The resourceful McClary also found a way to make seasonal extra income. An apartment manager, McClary began contracting all kinds of music—classical, jazz, pop—in apartment building lobbies during the Christmas holidays. The idea caught on with many other building managers, and McClary now pulls in a sizable income in contracting fees over a two-month period.

Also consider looking farther down the music-production chain to clerking in a CD store, or one of numerous support jobs in radio. Producer Bud Spangler augmented his drumming income for years with a regular radio program on KJAZ in San Francisco, and Kenny Washington hosts two regular jazz programs on Newark, New Jersey's WBGO.

Many drummers have tried their hands at teaching at one point or another. Some, like Chuck Brown and Eddie Marshall, teach privately. Others, like David Garibaldi and Steve Smith, teach through music stores. Many do clinics, and some take teaching to a higher "degree," such as Ndugu Chancier at USC and Rod Morgenstein at Berklee. "Over the last few years I've been thinking that it would be nice to be teaching on the collegiate level," says Morgenstein, who himself earned a percussion performance degree from the University of Miami. "I've done a lot of interesting things in my career. This might be another challenge." Some drummers, like Morgenstein, also have instructional videos for sale.

And speaking of sharing your drumming knowledge, freelance writing for music magazines is another employment alternative for drummers. (One glance at the *MD* masthead reveals numerous folks who are probably twiddling a pencil right now, thinking about a gig in a couple days.) Fresh, well-conceived articles could mean money in your pocket. You might even consider writing

Twenty Options For Alternative Employment In The Music Industry

1. album designer	11. product inventor
2 bouncer	12. publicist
3. clinician	13. retail sales counselor
4. clubowner	14. record company honcho
5. contractor	15. record store clerk
6. disc jockey	16. recording studio engineer
7. drum tech	17. record producer
8. freelance writer	18. songwriter
9. lyricist	19. teacher (school or private)
10. music magazine editor	20. Web page designer

MD Proudly Introduces

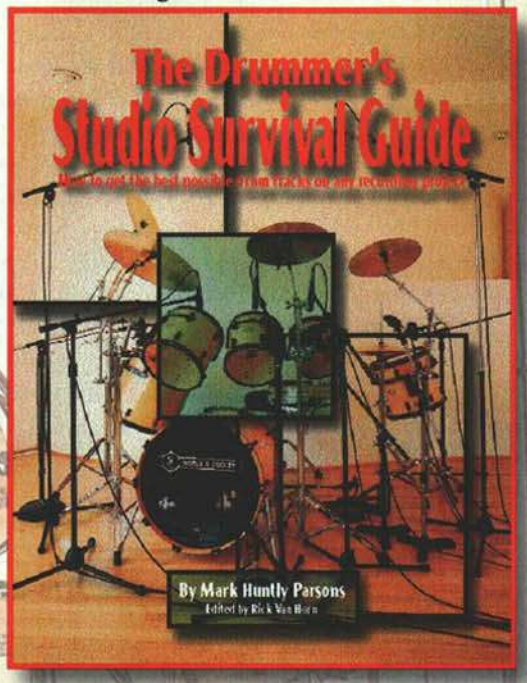
The Drummer's Studio Survival Guide

By Mark Parsons

Drummer/recording engineer Mark Parsons has written THE definitive text on the subject of recording drums for the novice to professional drummer!

Compiled from MD's 13-part "In The Studio" series, *The Drummer's Studio Survival Guide* covers everything you'll ever need to know about capturing *your sound* in the recording studio:

- **Selecting The Proper Equipment**
- **Preparing Your Drums For Recording**
- **The Studio Room**
- **Understanding Microphones**
- **Equalization**
- **Compression**
- **Noise Gates**
- **Limiters**
- **Using Digital Effects**
- **Working With A Click**
- **Getting A Good Mix**
- **Multitrack Recording Techniques**
- **Communicating In The Studio**
- **The Ten Commandments Of Recording Drums**



Plus, the **"ASK THE PRO's"** section includes invaluable tips and advice from recording pros **Gregg Bissonette, Rod Morgenstein, John "J.R." Robinson, Jim Keltner,** and **Simon Phillips**, along with drum experts **Ross Garfield** and **Bob Gatzen,** and recording engineers **Ed Thacker** and **Mike Fraser.**

From commercial studio to home recording, *The Drummer's Studio Survival Guide* offers all the insight you'll need to be successful in the recording studio.

Order Your Copy Today!

1-800-637-2852

M-F, 9AM-8PM Sat, 9AM-2PM CST

Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Studio Survival Guide (00330257)	$12.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.		TAX	
		GRAND TOTAL	

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

• All checks or money orders payable in U.S. funds only (no cash) •

MOD2

your own book if your ideas are useful and catchy enough to crack that crowded field.

Most experienced drummers appreciate and have at least some "built-in" knowledge about drum-related equipment. This too might be readily adapted to making additional income. Drummer Mike Hall opened Tempo Music, one of the largest music stores in western North Carolina. Mike brought in Marshall Tucker drummer Paul T. Riddle to head up the percussion shop. Drummers Liam Mulholland and Robert Bowler developed a love for vintage kits, and opened a classic drum shop called A Drummer's Tradition in San Rafael, California.

Of course you don't have to actually own a store to sell drums—just find a music retailer looking for qualified help. Pearl Drum Company product specialist/R&D Gene Okamoto started that way, and since then has seen the drum business from all sides of the counter. Gene used to don a tuxedo for a hundred fifty gigs a year in San Francisco before going to work for Pearl four years ago. Okamoto studied with Chuck Brown in the Bay Area, then became Brown's assistant. Between teaching and going to school, Gene would hang out at Leo's Music in Oakland. "Out of boredom I would go to the stick bin and sort out the sticks," Okamoto recalls. "One day Leo and Fred Vincent asked me to work there. After a while I really liked it, and I just phased out teaching." He stayed five years, until Don Sfarzo convinced him to work for him at Drum World in San Francisco in 1981. Gene stayed at Drum World for twelve years.

"For musicians, working in a music store is the closest thing to having your cake and eating it too, because it keeps you in the business," Okamoto says. "But it's very rare to see a musician take that retail gig and turn it into a career. Had I been selling guitars and harmonicas, I would have probably lasted a week; that's not my thing. What gave me the edge was knowing something about drums, and by reading drum catalogs from front to back and practically memorizing them. I would walk into a music store and ask for a part. When they pulled out a catalog, I'd tell them, 'It's on page 21'—I knew the products quite well. And once I got into Leo's I learned about bearing edges, how to distinguish one type of wood sound from another, what different heads sound like, and all about cymbals. That was wonderful on-the-job training, and Fred Vincent was a great teacher."

Okamoto was fortunate to be on a salary (instead of working on a sales-commission-only basis) at Leo's and Drum World. 'That allows you to be less shark-like," he laughs. "You have to cultivate a relationship with your customers first. They have to trust you, and just by being there year after year you develop a rapport."

Okamoto also developed a relationship with then-Pearl president Tak Isomi while working at Drum World. "He would come to Drum World about twice a year and go out to dinner with Don and me. He'd give me the latest information on what was going on in the business, who was doing what, and in return he would pick my brain."

In 1992, Isomi asked Okamoto if he'd consider moving to Nashville to fill an opening in the research and development department at Pearl. "I went, 'Oh man, yes.' I was scared like you would not believe." But without knowing it, by reading drum catalogs, working the floor, and playing the gigs, Gene had been training for this job all his life. "Coming out of retail is an advantage because manufacturers sell to retailers; it takes one to know one," he says. "I've been in the trenches. I've seen it from both sides, and it's a very different perspective from the backside of the counter to the front. People ask how you get into this business," he

Magstar And You...
...Partners In The Creative Process Of Building Drums.
magstar
Phone/Fax: 508-747-3493
P.O. Box 1172 Plymouth, MA 02362

Drums ON SALE
And That Ain't All
GIGANTIC SAVINGS
Get on Mailing List
11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
1-301-733-DRUM (3786)

DRUM ESSENTIALS: The only directory of products and services specifically for drummers and percussionists of all levels. Over 200 pgs., includes mfrs., coupons, retailers US and Int'l, tips educ.info., illustrated drum glossary, articles, services & more!)
Musicians Resources Int'l 423 Atlantic Ave. Brooklyn, NY 11217
Send check or MO. To order by credit card call 1.800.582.4990

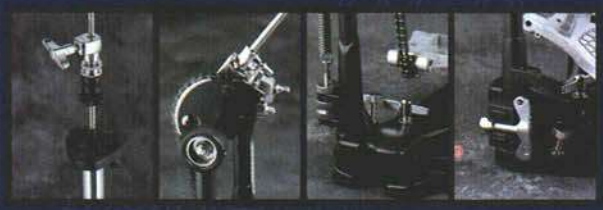
Re-Covering Kits • Piccolo Snare Kits
Distributors of Keller Shells • Hardware
Buy Direct From
Precision DRUM Company
Huge selection and highest quality. Call or write for free samples and info
MasterCard VISA
Reasonable rates. Fast Shipping
151 California Rd., Yorktown Hts, NY 10598
Phone/FAX: 914-962-4985

REALFEEL®
ain't no brand x pad!

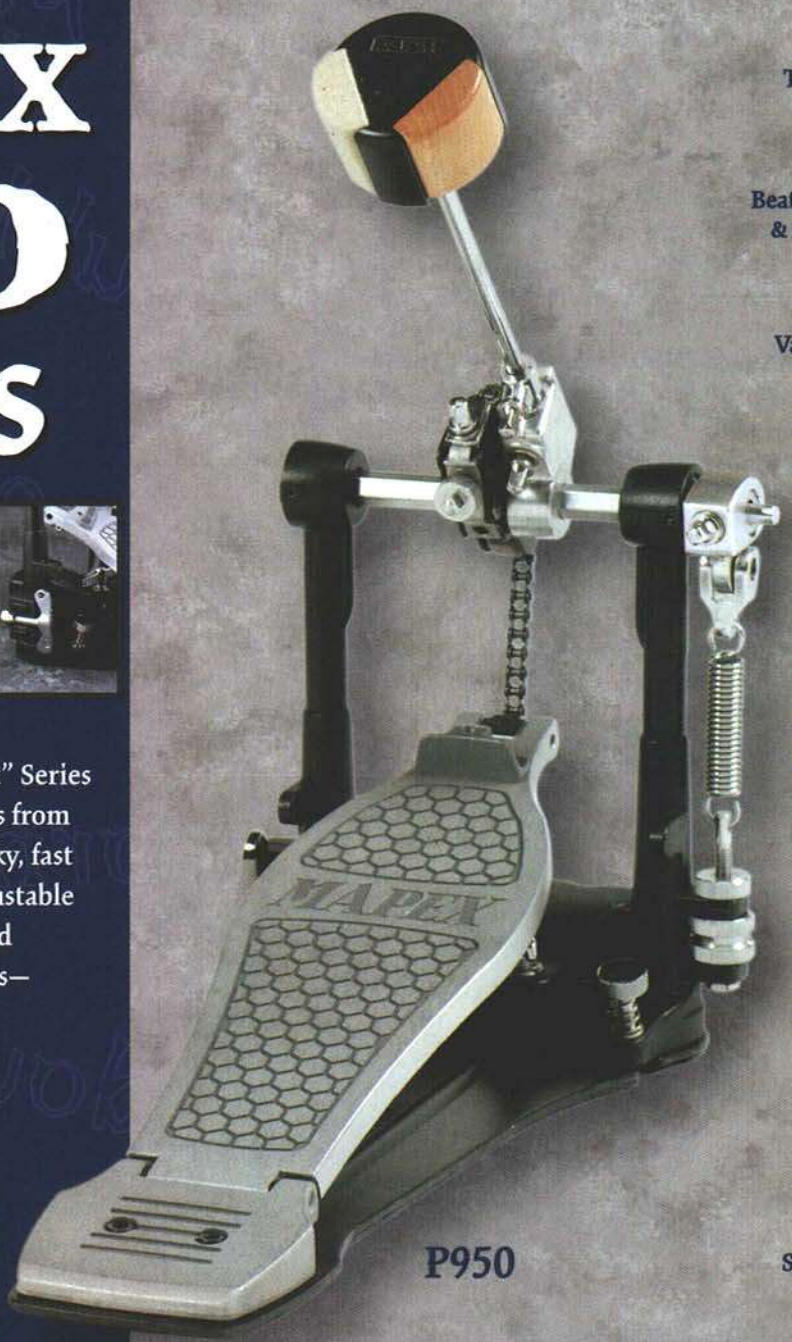
HAND MADE JARRAH PLY DRUMS
BY BILL FLYNN SINCE 1990
BRADY DRUMS
HANDCRAFTED IN AUSTRALIA
Contact - P O Box 1046
KELMSCOTT DC WESTERN AUSTRALIA 6997
PHONE - 61 8 9497 3866
FAX - 61 8 9497 2464
E-MAIL - bill@bradydrums.com.au
www.bradydrums.com.au

Drum Hardware For The Next Generation.

Mapex 950 Series



The new 950 "Performing Artist" Series Bass Drum Pedals and Hi-Hat Stands from Mapex are strong without being bulky, fast without sacrificing accuracy and adjustable without a lot of unnecessary bells and whistles. Designed for today's players— and tomorrow's— they're a new generation of pedals for the next generation of drummers.



Tri-Tonal Beater

Beater Rod Balance & Memory Lock*

Variable Position Chain Drive*

Stroke Adjustment & Stabilizer Bearing

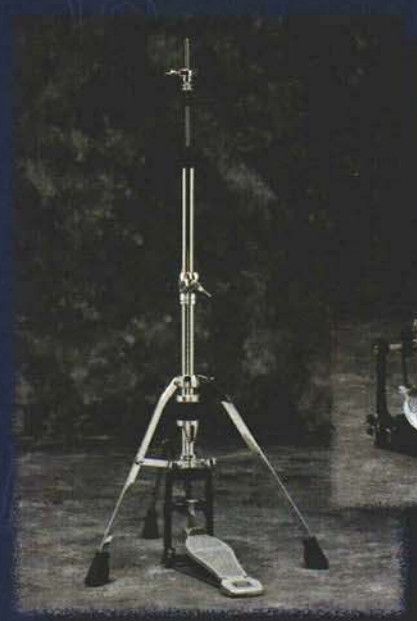
Floating Bass Drum Hoop Clamp

Pedal Adjustment Key & Holder

Notched Spring Tension Lock*

Steel Pedal Plate

P950



H950

P980

The P980 Double Bass Drum Pedal includes an adjustable linkage with internal retaining mechanism and rubber covered U-joints.

The P950 Hi-hat features exclusives such as a clutch with non-slip, tone controlling rubber washers*, Tri-Nodal cymbal seat*, rotating leg assembly, 10-stop spring tension adjustment, true Direct-Pull drive system* and height and angle adjustable footboard.

**Patent Pending*

MAPEX®

Mapex USA • PO Box 1360 • La Vergne, TN 37086 • USA
e-mail: mapex@concentric.net • internet: www.khs-musix.com

muses. "You get your MBA in mass marketing or something, okay, but unless you get in through the back door or know somebody in the business, cracking into this corporate music business is tough. Everybody starts somewhere. We have people on our management team who answered want ads, and others got in through the warehouse and worked their way up.

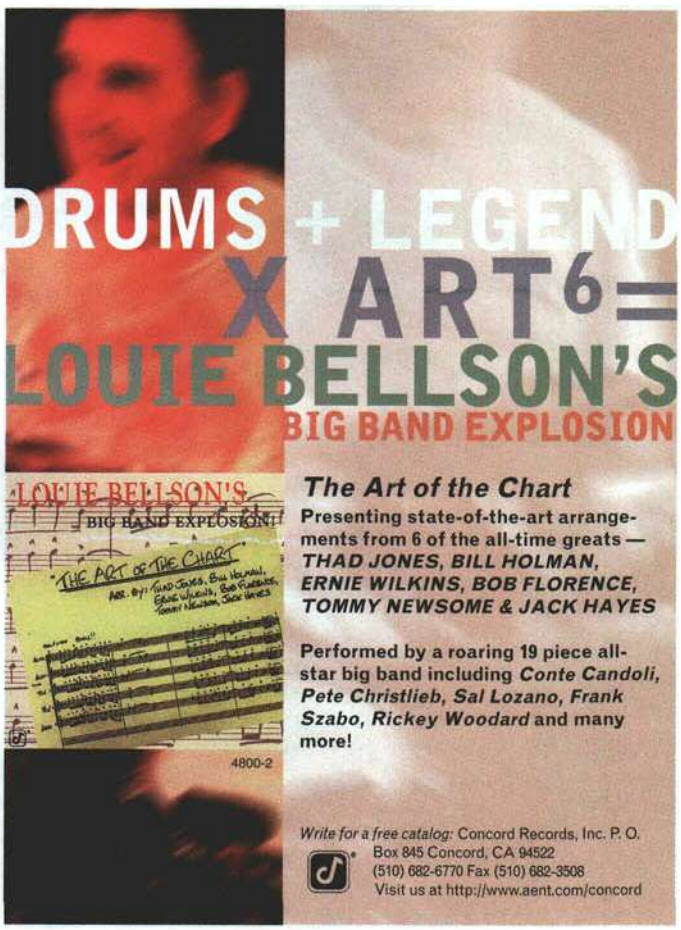
"Part of what I do at Pearl is test products," Okamoto continues. "This is like the ultimate dream for a drummer. Here comes a brand new drumset or snare drum, and I'm the first guy in the world—besides the guy who built it—to play it and send back a review saying this is either great or it needs work to make it so that everybody else likes it. That's quite an honor and a responsibility at the same time. I was told by the president of Pearl, 'Don't tell me the good news, tell me the bad.' And that was an order. Yes-men need not apply. So I tell them. And I'm fortunate to have an assistant, Raymond Massey, who is a world-class player, and he'll run the products through their paces while I listen. He gives me feedback and I respect it highly. He's another active player who started in the warehouse. He's very bright, he knows his products, and he's been working his way up the ladder."

The communication skills Okamoto learned in writing product reviews have helped in the daily product updates that he faxes to Japan. And his sales experience on the floor helps him communicate with salesmen. "When I had to do my very first presentation in front of a bunch of salesmen, I just said to myself, 'This is nothing more than talking to a customer.' All the words started flowing out and I was at ease. That also relates with what I'm currently doing, traveling around doing product seminars for my former peers, trying to sell them on the benefits of our product over the competition's. The skills I learned from having to speak to customers are invaluable."

Another way to apply creativity and love of drumming gear is to invent and/or manufacture products that other drummers need. Steve Mclntosh, a weekend drummer and keyboardist in Waynesville, North Carolina, was already making most of his income during the day with an auto upholstery business before he got the idea to develop Rock-N-Soc drum thrones. Using a part from a swivel rocker chair, Mclntosh built the first Roc-N-Soc drum throne in 1986, and began selling them to friends. He has gone on to sell them nationally with great success.

Jeff Ocheltree, the man behind Ocheltree custom drums, has combined drum product design with another employment option: teching. Jeff was a drummer in several bands in San Francisco and Santa Cruz before becoming perhaps the world's first dedicated drum tech, working for the likes of Billy Cobham, John Bonham, Lenny White, Vinnie Colaiuta, and most recently Edwin Bonilla of the Gloria Estefan Band. Now he hammers out brass snare drums in his spare time as well.

After losing all of his drums in a fire in 1970, Jeff accepted an offer from his brother's group to tech for them on a national tour. "I was really getting into drum tuning," he says. In 1971 he went to see John McLaughlin and Billy Cobham perform in Santa Cruz, and wound up getting a job. "I got into designing Billy's drums with Al Duffy. I kept complaining that the drums and hardware were breaking down, so Billy bought me $3,000 worth of tools and we had a road case made for them. I did re-threading and modifying, and that's where I got into this whole tech thing. Billy opened the doors and taught me a lot.



New From The MD Book Division...

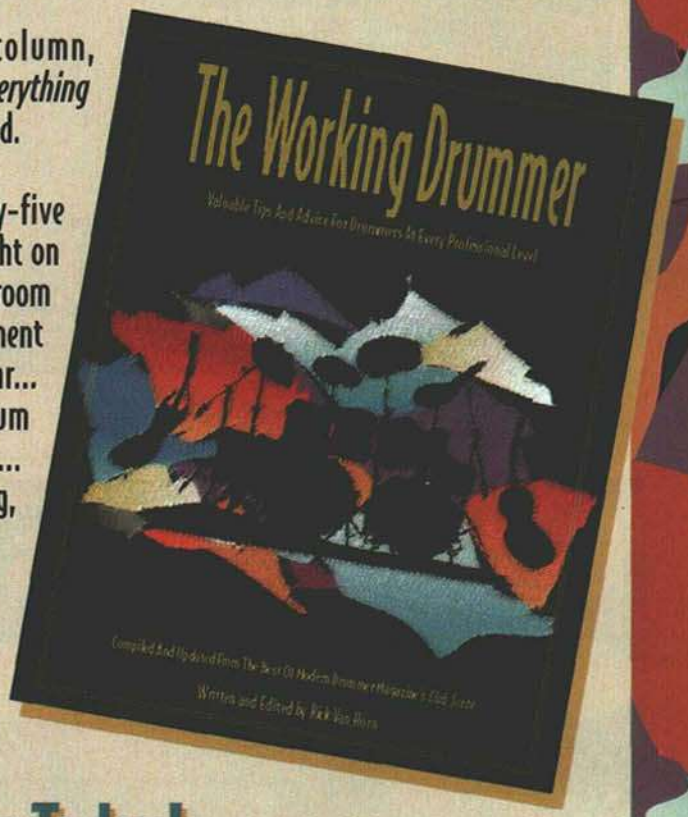
The Working Drummer

by Rick Van Horn

Compiled from MD's immensely popular *Club Scene* column, **The Working Drummer** offers 144 pages of practical advice on *everything* the full- or part-time professional drummer needs to know to succeed.

Jam-packed with information based on Rick Van Horn's twenty-five years in the clubdate field, this comprehensive book offers insight on setting tempos...singing and drumming...listening...dealing with room acoustics...handling customers...the etiquette of sitting in...equipment maintenance and protection...tuning...dealing with house gear... setting up, breaking down, and moving gear...building a drum riser...devising a lighting setup...rehearsing more effectively... putting together a résumé and demo tape that'll keep you working, and much, much more!

The Working Drummer is the most thorough text on the subject of clubdate drumming ever written, and should be a part of every drummer's library.



Order Your Copy Today!
(800) 637-2852

Name (please print) _____

Address _____

City _____ State _____ Zip _____

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# _____ Exp Date _____

Signature _____

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	The Working Drummer (00330264)	$14.95	
	SHIPPING AND HANDLING CHARGES (See box below)		
	Minnesota and Wisconsin residents add appropriate sales tax.	TAX	
		GRAND TOTAL	

SHIPPING AND HANDLING
up to $25.99: add $3.50
$26.00 – $40.99: add $4.50
$41.00 and up: add $5.50

• All checks or money orders payable in U.S. funds only (no cash) •

MOD4

"A lot goes into teching: setting the drums up right every night, tuning them, changing the heads, cleaning them, and diagnosing any problems with them. A guy just starting off today needs real drive and the motivation to want to be around drums if he wants to learn and experience more and get better at the job."

Ocheltree started with Billy Cobham at $700 a week with a $150 per week retainer—pretty good money for 1972. But many performers today are unwilling to consider paying the kind of money he needs, now that he's supporting a family and is not as carefree as he was twenty-six years ago. Five hundred dollars per week is the current norm, he says, especially for someone without much experience. And the job usually ends up requiring more than drum teching.

"In Nashville," Jeff explains, "one guy drives the bus, does the sound, *and* sets up the drums—it's amazing—and he gets paid by the *show*. I don't know what he's getting paid, but the backline guys who have never worked before are getting $50 to $100 a show. I can't raise children, make drums, pay taxes, live in San Francisco, and do all the things I want to do on $500 a week. But for a young individual with a little bit of knowledge and a lot of desire—and no responsibilities—that's a lot of money."

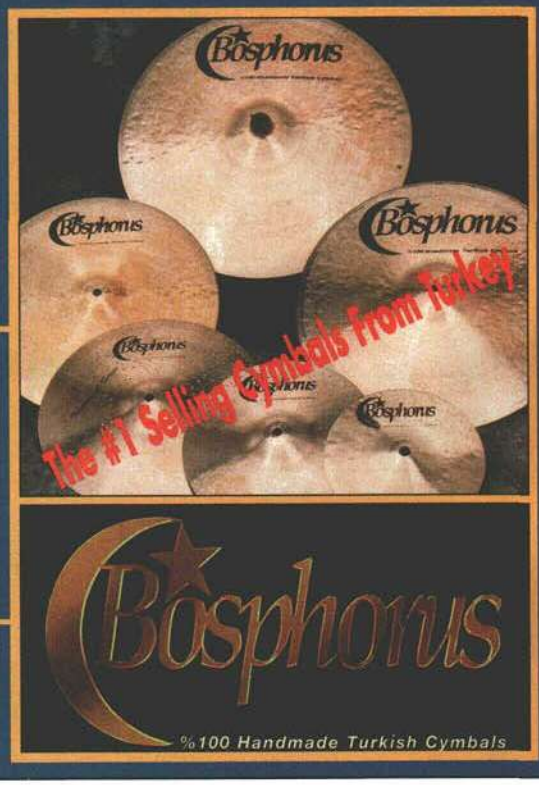
Last on our list of alternative jobs, if you're struggling to find enough work playing in clubs: Consider creating your own venue. Danny Seraphine of the band Chicago owned a nightclub called Beginnings, Shelley Manne owned the Manne Hole, and Pete Escovedo recently opened "Mr. EV nightclub in Berkeley, his second venture into the nightclub business. Who better than a drummer to say, "If you can't beat 'em, join 'em!"

Pro Cymbals For Pro Players

Traditional Series
- Warm Light Rides
- Cutting Rock Rides
- Crashes From Warm & Dark to Bright & Razor Sharp

Ferit Series
- Exotic Rides & Crashes
- 4 Different Finishes To Choose From

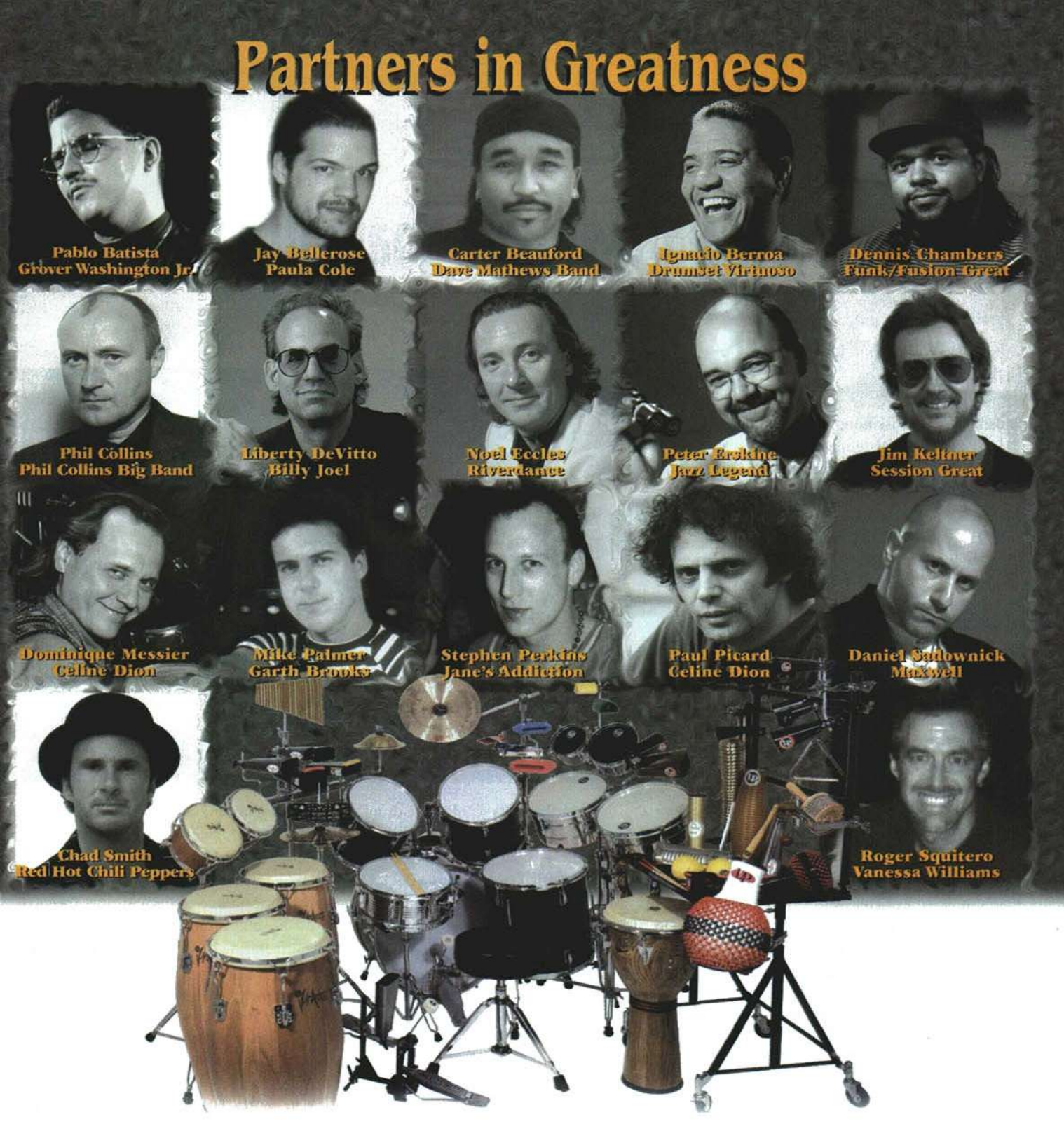
Master Series
- Amazingly Thin Rides
- Great Old Sound
- Small Bells For Quick Stick Response



All Bosphorous Cymbals are made from start to finish by hand to ensure you the finest possible instrument for your needs. All our cymbals are hand hammered (including the bells) to keep you in control of the cymbal at all times.

5950 Live Oak Pkwy, # 280 • Norcross, GA 30093
Tel: (770) 662-3002 • Fax: (770) 447-1036
E-Mail:Bosphorouscymbal@Mindspring.com

Partners in Greatness



The most respected drummers and hand percussionists have a choice in which instruments they play; time after time they choose LP, the leader in percussion.

Every LP instrument combines authenticity in sound with superior durability, the focus of LP Chairman and Founder, Martin Cohen for more than 35 years. For any genre - Latin, Rock, Jazz, Country or World Music - LP has the right instrument to enhance and accentuate any style of music. This is why the best musicians depend on LP to create music from the heart.

However, LP is not content with simply being the best in the industry. Our close relationships with top percussionists enables us to set industry trends and meet the changing needs of musicians. By doing so, LP continues to create unique and innovative sounds by which all other percussion instruments are measured ... which truly makes us "Partners In Greatness."

What the best players play.™

LP Music Group 160 Belmont Avenue Garfield NJ 07026
800-526-0508 Fax: 973-772-3568 Web: www.lpmusic.com

J2857

Ludwig Downbeat Snare Drum

by Harry Cangany

I can remember looking at the then-current Ludwig catalog when I started drum lessons in 1964, and stopping at a picture that still impresses me over thirty years later. It was a jazz set in champagne sparkle, with a 20" bass drum, 12" and 14" toms, and a 4x14 snare drum. Both the set and the snare drum were called by the same name: *Downbeat.* Ludwig advertised the *Downbeat* set as "ideal for the traveling artist where space is a problem." I wanted that kit very much, so I put a piece of white adhesive tape on a small coin bank, and wrote "Operation Downbeat" on it. (I actually got that set, too...some thirty-three years later!)

Ludwig (and its predecessor, WFL) introduced 3"- and 4"-deep snare drums with *Be Bop* lugs in the 1950s. The 4x14 snare drum was originally known as the *Compacto,* but by 1962 it had become the *Downbeat.* Like all Ludwig drums of the time, it had a 3-ply mahogany shell with maple glue rings. This was African mahogany (the wood of fine furniture), not Philippine mahogany (the wood of hollow-core doors and disposable drums).

The *Downbeat* used an interesting lug design (still called the *Be Bop).* It had lug nuts inserted in two nearly side-by-side openings within a single lug. This "two lug in one" design replaced the "two lugs side-by-side" method used by Premier, Slingerland, and other manufacturers.

Ludwig was able to use their small *P84* (or *Pioneer)* strainer, which had been around in one fashion or another since 1918. The lug and strainer designs were big improvements over those on earlier models. The strainer, in fact, would serve on Ludwig drums through the 1970s and into the beginning of the Selmer era—ultimately until the factory moved from Chicago to Monroe, North Carolina. (One legend goes that a former Ludwig vice president thought there was no need to keep the dies of the two parts for the strainer, and so had them discarded. I've heard that the cost of the dies for a piccolo strainer are around $50,000. Makes our own little blunders seem pretty tame, eh?)

Ironically, at the time I was drooling over the *Downbeat* set and its 4x14 snare drum, Ludwig was pushing their 5x14 *Supraphonic* metal-shell snare drum as the snare of choice. Bill Ludwig II once told me that the reason for this was that it gave some relief to the wood shop. Back in those days, when a four-drum kit was standard, eliminating the need to fabricate one of those drums speeded things up considerably. A metal-shell drum only needed assembly at the factory; the actual manufacturing of the shell was done elsewhere.

The result of this philosophy was that although the wood-shell 4x14 *Downbeat* was consistently made, it was only featured as a part of a drumkit in two catalogs. Thereafter, the *Supraphonic* was shown as the snare for that kit. Thus, although it may not be fair to use the overused word "rare" to describe the 4x14 *Downbeat,* we can safely say that demand is greater than supply. I have stated before that collectors should look for quality 4xl4s because there are so few of them compared to other sizes. This scarcity drives up their value.

In 1964, a lacquer-finished *Downbeat* snare listed for $65, while its pearl-covered counterpart was priced at $70. At today's common 40% off (which was unheard of back then), a player would have a world-class snare for forty bucks! Now, let's come back to reality. If you want a '60s Ludwig *Downbeat* today, be prepared to spend about $500—unless it is in oyster black, in which case it could cost as much as $1,000.

Announcing The Latest MD Library Release...

CROSS-STICKING STUDIES

BY RON SPAGNARDI

Cross-sticking is the specialized technique of moving from drum to drum with one hand crossing over the other. It's a technique that's been applied and mastered by such great players as Buddy Rich, Louie Bellson, Joe Morello, and Ed Shaughnessy, among others.

Cross-Sticking Studies is a comprehensive, 96-page text that...

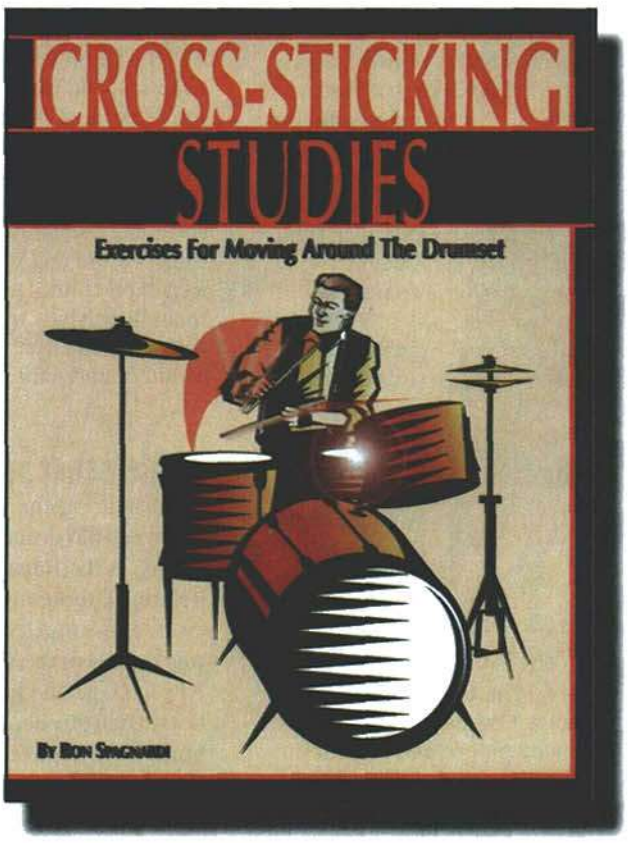
- Clears away the mystery of this visually exciting technique through a series of progressive exercises.
- Offers hundreds of dynamic cross-sticking combinations.
- Improves your overall ability to move around the drumset.
- Adds rhythmic interest and visual flair to your solo work.

Re-released under the MD banner by popular demand, **Cross-Sticking Studies** belongs in the library of every serious intermediate to advanced drummer.

"Most helpful for developing speed, flow, and facility around the drumset. Very enlightening!"
Paul Wertico

"These exercises, when mastered at different tempos, will definitely improve a student's ability to get around the drumset."
Kenny Aronoff

"An impressive compilation of exercises that guide the student on a journey, revealing the expressive and colorful possibilities of cross-stickings."
Virgil Donati



Order Your Copy Today!

Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card # Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Cross-Sticking Studies 00330377	$12.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.		TAX	
		GRAND TOTAL	

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00–$40.99: add $5.50
$41.00 and up: add $6.50

ORDER TOLL FREE
800-637-2852
M-F: 9:00am-8:00pm cst.
Sat: 9:00am-2:00pm cst.

• All checks or money orders payable in US funds only (no cash) • MOD9

Ben Rushing

Born and raised in Pasadena, California, Ben Rushing began drumming at the age of nine. By his late teens he was determined to be a full-time musician. He struggled for years with non-paying showcases in various rock bands before getting a call in 1985 to replace the drummer in a country music group that was working steadily.

Ben developed an appreciation and respect for country music, and he modified his drumming style to complement the material he was playing. Where his rock influences had included Stewart Copeland, Simon Kirke, Ian Paice, and Bev Bevan, he now was studying the work of Eddie Bayers, Paul Deakin (of the Mavericks), and Jeff Donovan (with Dwight Yoakam).

In 1996 Ben paired with singer/songwriter Lance Cosgrove to form the nucleus of a country group dubbed Cosgrove Rushing. They created their own record label and released a CD called *North To Bakersfield.* (The title honors country legends Buck Owens and Merle Haggard, who pioneered the honky-tonk style known as the "Bakersfield sound.") Cosgrove Rushing has since performed all over the Los Angeles area, and has just released a second CD, *Raining In Bakersfield.* The album demonstrates Ben's solid and tasteful drumming style.

Ben plays DW drums and hardware, Zildjian cymbals, and a KAT *DK10* controller into an Alesis *DM5* sound module. In terms of goals, his are immediate and specific: "Our CD has been getting quite a bit of airplay in Europe. We're working on promotion, radio, distribution, and a European tour this fall. Things are starting to look very good for me and our group."

Mark Inneo

Originally from St. Catharines, Ontario, Canada, Mark Inneo began playing at the age of three, and made his public debut at five. Drummers like Steve Gadd, Elvin Jones, Max Roach, and Tony Williams inspired Mark to dedicate his life to the percussive arts. This dedication helped him to obtain an honors degree in orchestral music performance from Wilfrid Laurier University.

Now twenty-three, Mark's career has taken him musically through Canada, the US, the Caribbean, South America, and Europe. He has performed in virtually every conceivable musical situation, including big bands, orchestras, percussion ensembles, show acts, cruise ships, record and video projects, and clubs. He also spent three years touring with various circuses, where he did double-duty as performing drummer and big-rig driver. "If you can be successful touring with a circus," says Mark, "you'll be ready for anything!"

Mark's musical versatility is well documented on his demo video, which depicts him in a studio with a top-notch group of musicians recording an impressive selection of jazz, rock, country, and Latin tunes. His playing style combines technique, finesse, emotion, and creativity.

Mark is currently the house drummer for the Tropicana showroom in Atlantic City, New Jersey. This enviable gig affords him the opportunity to share the stage with a wide variety of acts—from acrobats and magicians to major international stars. He performs on and endorses equipment by Yamaha, Sabian, Roland, and Pro-Mark. His future plans include more touring, as well as becoming a studio musician, recording artist, and clinician.

Aleksandr Sapega

Aleksandr Sapega is a thirty-four-year-old drummer from Minsk, in the Republic of Belarus. Drumming since the age of ten, Aleksandr was trained at the Belarusian Arts College and the Belarusian Academy of Music, which gave him a classical background. But in the 1970s he gravitated on his own toward jazz, listening to records brought illegally into the then-USSR. He made copies of those records and learned to play the styles himself.

While in college Aleksandr played various styles of music with the college band, including reggae, R&B, rock, and funk. "We succeeded in imitating Deep Purple, Led Zeppelin, 10cc, and others," says Aleksandr. "We even played all of Grand Funk's *We're An American Band.* My favorite drummers during those 'green' years were Ian Paice, Don Brewer, and Jeff Porcaro. But during my studies at the Academy of Music I came to know the names of Steve Gadd, Tony Williams, Jack DeJohnette, and all the drummers of Weather Report. They became my first teachers of modern jazz."

Aleksandr learned his lessons well, because today he's playing in Apple Tea, a group that combines jazz fusion with elements of local folkloric music. The band records and performs regularly in concerts. Their *Angry Girls/Live In Minsk* video displays Aleksandr's talents as a creative backup drummer and a dynamic soloist. He also teaches jazz drums at the Minsk College of Music. "There are no professional studios in Minsk," says Aleksandr, "to say nothing of jazz producers or promoters. So our goal is to make the contacts necessary to create quality CD recordings—and to perform—in other countries."

If you'd like to appear in *On The Move,* send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance gig, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

"The intense live shows,

the intelligent lyrics and the

uncommon song structures

show an unquestionable

depth of talent.

From the 22 year old

whiz-kid drummer to the

sexy, charismatic frontman,

the band has an achingly earnest

commitment to music"

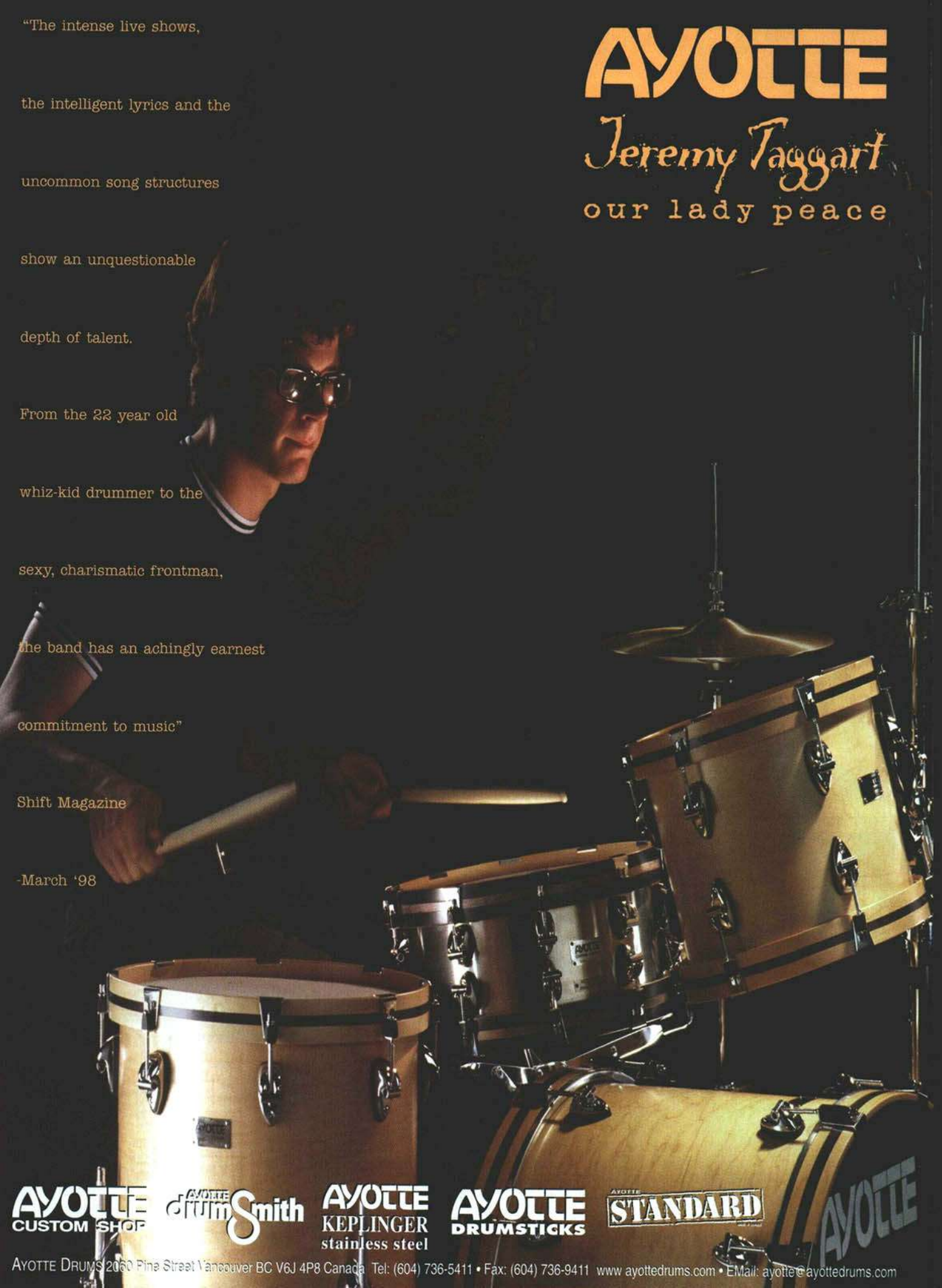
Shift Magazine

-March '98

AYOTTE

Jeremy Taggart

our lady peace



AYOTTE CUSTOM SHOP

AYOTTE drumSmith

AYOTTE KEPLINGER stainless steel

AYOTTE DRUMSTICKS

AYOTTE STANDARD

AYOTTE

AYOTTE DRUMS 2060 Pine Street Vancouver BC V6J 4P8 Canada Tel: (604) 736-5411 • Fax: (604) 736-9411 www.ayottedrums.com • EMail: ayotte@ayottedrums.com

WATCH YOUR EARS REVISITED

Reflective Rooms, Pro And Con

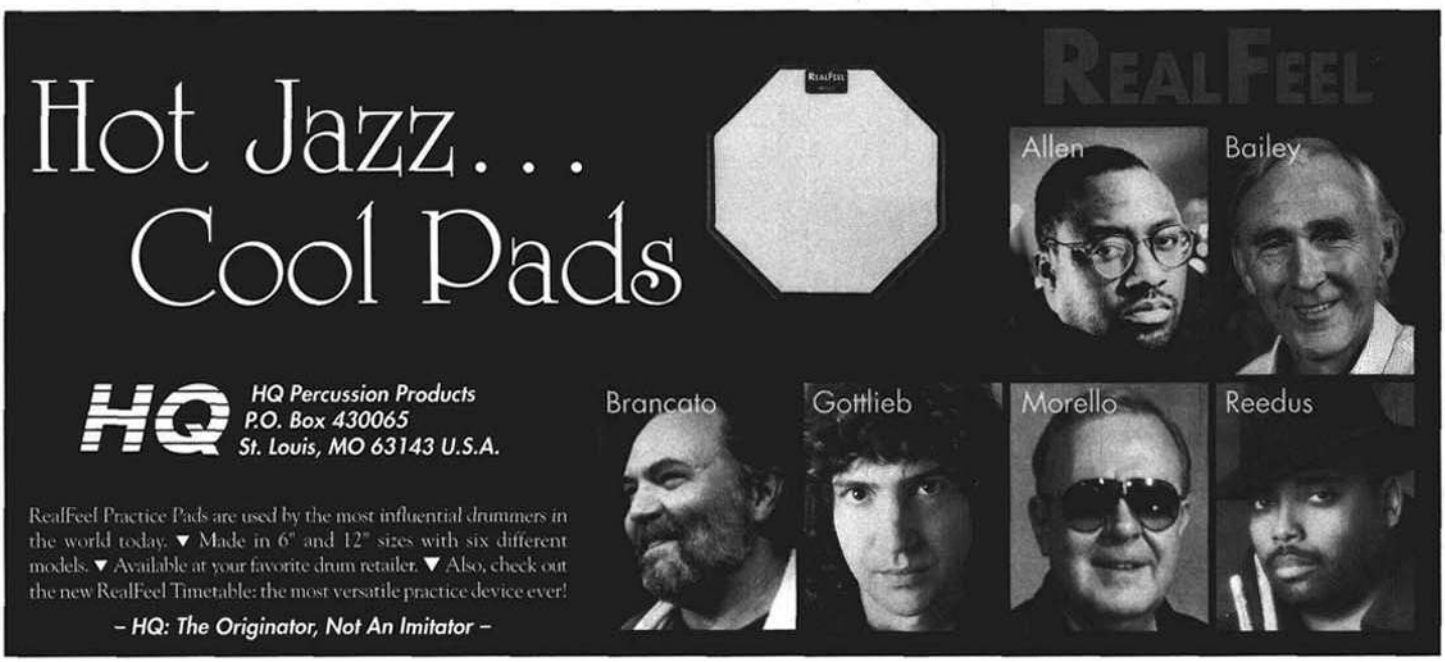
by Mark Parsons

Editor's note: The November and December '97 issues of MD *contained Mark Parsons' two-part* Health & Science story *"Watch Your Ears, " which dealt with the subject of hearing risks and protection methods. We recently received a letter refuting some of the statements Mark made in Part 2 of that series. Following here is that letter, along with Mark's response to it.*

Stating The Case

In Part 2 of Mark Parsons' "Watch Your Ears" series Mr. Parsons claims that "a dampened rehearsal space will be much less abusive than a bright, reflective room." This comment is woefully misleading and potentially harmful to drummers likely to take that advice. Granted, a dampened rehearsal space should—*in theory*—reduce the overall amount of "noise" from the instruments. The problem is that in reality, drummers who perform loud, electrically driven music will undoubtedly suffer *more* hearing damage from playing in a dampened room—for a number of reasons.

In a room paneled with acoustic material (such as foam or carpet), a room with a low ceiling, or a room that is simply too small, a number of things are happening. The mids and highs from gui-



AQUARIAN

NO Flash, NO Hype...

Just the best heads, period.

VACUUM PROCESS™ Two Ply Drumheads

All AQUARIAN two ply heads feature our exclusive VACUUM PROCESS™ which eliminates air bubbles between the two plies. This process also virtually eliminates the big wrinkles often associated with conventional two ply heads.

The "rainbow" look on many two ply heads is not oil. It is a light reflection due to the fact that the two plies are not touching evenly across the surface of the head.

AQUARIAN'S VACUUM PROCESS™ and NEW X-W™ (Extra-Warm) Drumhead Film combine to make the best and most consistent two ply heads ever designed.

PERFORMANCE II™

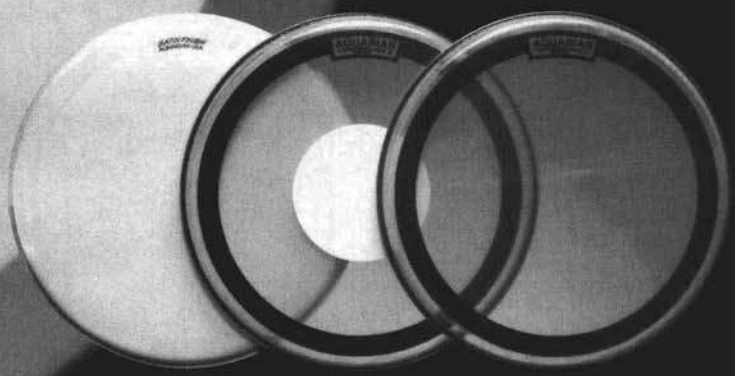
Performance II™ drumheads were designed for "loose" tuning to get the depth and punch with no "over-ring". This drumhead is sealed around the edge to create that really deep sound.
Tune them loose and get ready to rumble. **The Depth Is Back!**

RESPONSE 2™

Two ply drumheads. These heads "snap" with great attack and a full sound. They can be tuned tight or loose and they can be played hard or soft and you will hear every beat.

DOUBLE THIN™

Two ply drumheads. These heads are thinner than traditional two ply drumheads. They have an open, sensitive, warm sound with great response on tom toms at any volume level from very soft to loud.



All AQUARIAN drumheads are made from our NEW X-W™ (Extra-Warm) drumhead film for a more powerful, resonant and musical sound.

"Basic Drum Set Tuning", a video featuring Roy Burns is available at your AQUARIAN dealer at a special low price. Call today.

NOW YOUR DRUMS CAN SOUND THE WAY THEY WERE MEANT TO SOUND.

AQUARIAN ACCESSORIES
1140 N. Tustin Ave., Anaheim CA 92807
(714) 632-0230 FAX (714) 632-3905
e-mail: aquarian98@sprintmail.com
All Rights Reserved

tars, cymbals, and snare drums (the frequencies that cause hearing damage) aren't any quieter or less intense than they would be in a large, reflective room. The difference is in the *reflection* of these frequencies off the walls and other surfaces in the room.

The drummer in any environment is always the same distance from his hi-hat and snare drum, and these sounds are always at the same sound pressure level. In a big room (regardless of its acoustic properties) these sounds have room to "spread out." More low frequencies are audible from all the instruments, and that leads to the most important aspect of preventing hearing damage: reducing volume.

Small, absorbent rooms suck up the ambient sounds of the guitars. What does the average guitarist do when he can't hear himself? Turn up! A deadened room with no ambient reflection prevents the low tones of the drums and cymbals from circulating. What does the average drummer do when he can't hear himself? Play harder—and louder—resulting in more hearing damage (as well as blisters, cramps, and broken gear).

I play loud rock music—Marshall stacks on 10—and I'm in the back struggling to be heard, concentrating on making sense of the volume. In small clubs there is rarely any kind of drum monitor. The only time my ears ring is after a set at a club that is either too small for live rock, or has too low a ceiling to let the music "breathe." Sometimes it might be a big club with a big room, but with a stage hemmed in by walls on either side. That's just as bad as playing in a closet.

In some of those smaller rooms, in order to prevent hearing damage, the guitars need to be turned down so low that not even the guitarist can hear them—such is the dynamic of playing loud music in a small space. Unfortunately the common reaction to the deadened sound of a small room is to turn everything up to pure-pain level. It takes experience and discipline to pull in the reins when you already can't hear what you're doing.

My ears are fine, partly because I keep away from practicing in dead rooms. My conscience would be soothed by a word or

INTERSTATE Musician
Equipment Catalog For Drummers And Percussionists
Drums, cymbals, heads, electronics & hardware. Cases, parts, and accessories. All manner of Latin, African and ethnic hand drums. Shakers, scrapers, blocks, bells, whistles, windchimes & sound effects. Videos, books, mics, cables, clothing & more. Selection, and Guaranteed lowest price!
1-800-IN-A-BAND
musician@execpc.com
http://execpc.com/~musician
FREE DRUM CATALOG!
414-786-3018
Web: http://execpc.com/~musician
email: musician@execpc.com
ASK ABOUT OUR GUITAR & KEYBOARD CATALOGS!
Box 510865, Dept. MD • New Berlin, WI 53151

SAVE
On all your drumming gear. Call or write for FREE discount catalog
Waddell's DRUM CENTER
6433 Leechburg Rd.
Leechburg PA 15656
Call info. for toll free # or 412-845-DRUM
http://www.wadellsdrums.com
Be the 1st to know! Give us your E-mail address and get on the Killer Deals E-mail list. WADDELLS@apollotrust.com

The Technicians #1 Choice
#1 in Customer Satisfaction
TRICK
1880 N. Roselle Road #214 • Schaumburg, IL 60195
(847)519-9911

ATLANTA DRUMS Percussion
Featuring American and European Quality made Drums
Exotic Percussion From Around the World
Highest Integrity, Lowest Prices
"Call Us...We Give A Flam"
(404) 633-4070, fax:(404) 633-0085
or call operator for toll free number
1776 N.E. Expressway, Atlanta, Georgia 30329
www.atldrums.com

Brand New CD Release
available only directly from Papa Bear Records
Bill Bruford & Tony Levin
Bruford Levin Upper Extremities
with DAVID TORN CHRIS BOTTI
by credit card
(800) 688-2227
by mail
check for $15 plus $2.50 p&h
Papa Bear Records, PO 498 Woodstock, NY 12498
call for our other releases or visit http://www.papabear.com

DRUM PARTS
Equal to Original Equipment
PERFORMANCE MIGHTYMITE QUALITY
Call for Free Catalog
Phone: 1.847.498.MITE
E-MAIL: mmiteparts@aol.com • WWW.mightymite.com
3451 W. Commercial Ave. • Northbrook, IL 60062 USA

PINTECH
ELECTRONIC PERCUSSION
FREE DECALS & CATALOG!
1-800-445-0506 www.edrums.com

two in your magazine that would serve to clarify this for your readers—a demographic at the highest risk for hearing loss.

Scott #5
Mog Stunt Team
via Internet

Mark Parsons' Response

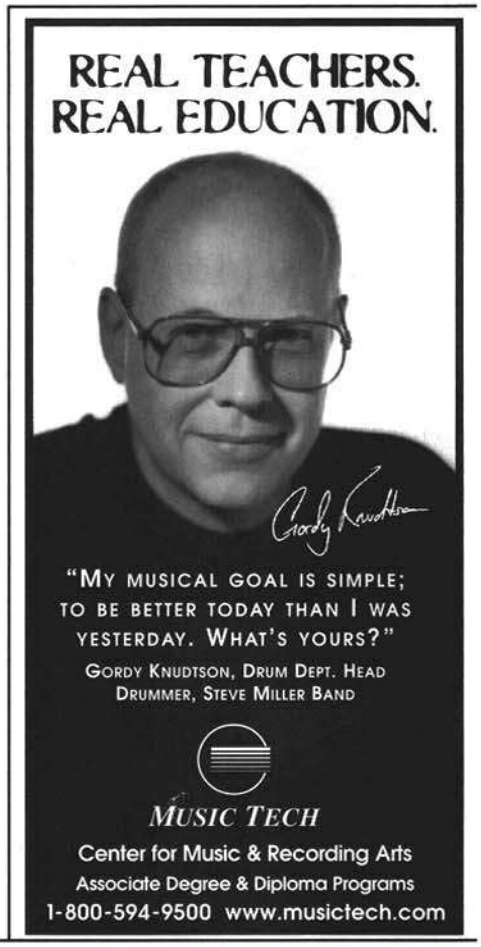
Scott, I'm not sure exactly where to start. You seem to have drawn some sort of connection (unintended on my part) between the dissimilar concepts of *non-reflective* and *small.* To quote further from the same paragraph you quoted above: "...acoustical tiles, padded furniture, *and high ceilings* will all help the cause." To recap: Small is bad. Reflective is bad. Small *and* reflective will absolutely kill your ears.

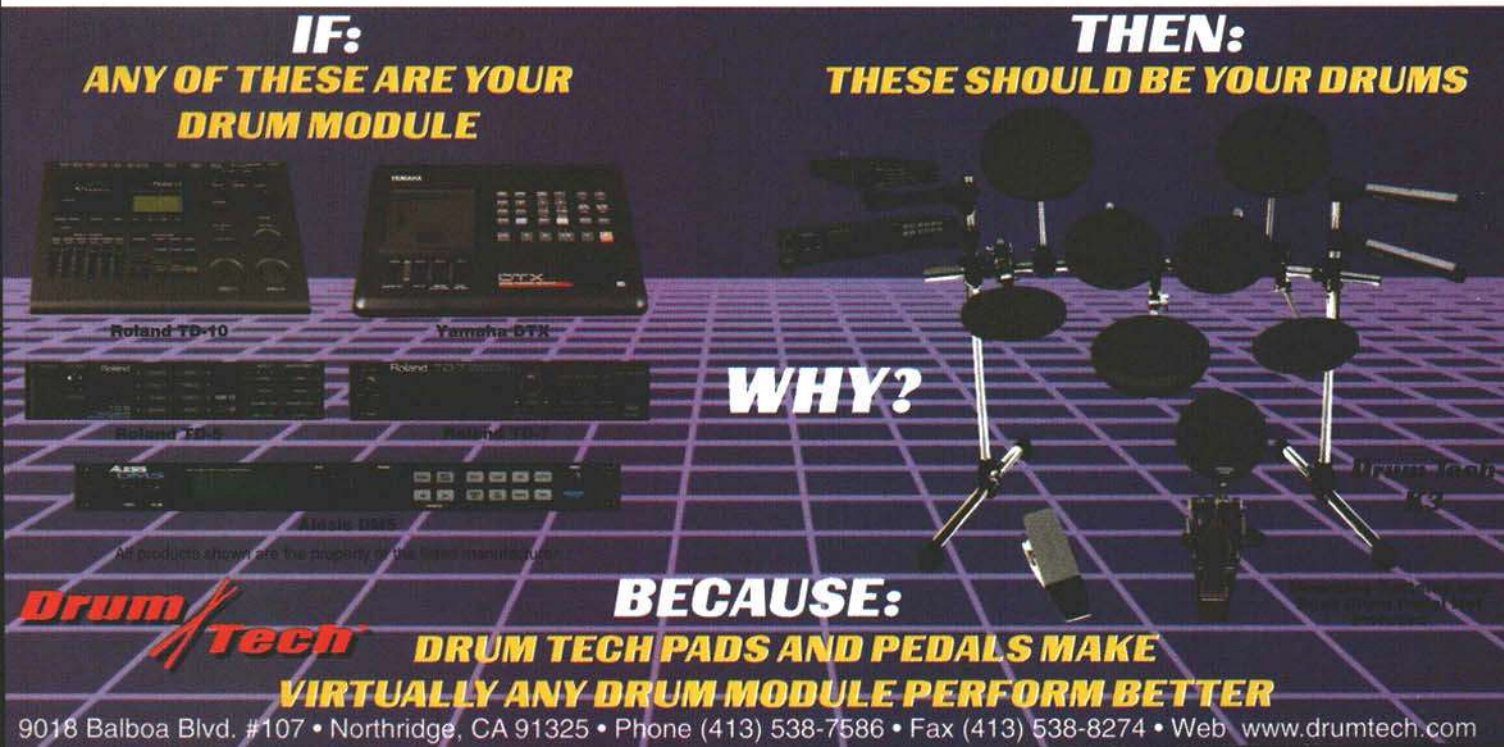
Yes, you are always the same distance from your snare and hi-hats. But the sound pressure level is *not* always the same at your ears, which is the only place that counts. This is easily measured. Lacking a dB meter, do this simple experiment: Go into a non-reflective environment, such as a walk-in closet full of clothes, and clap your hands as hard as you can. Then go into a similarly-sized reflective environment, like a tiled bathroom, and do the same thing.

The latter will yield a much louder sound (that is, a higher SPL as measured at the listener's ears). This is because only a small part of the overall level in this case is a result of the *direct* sound. The rest is due to the *reflected* sound. (To clear up any possible confusion: Most of this extra sonic energy doesn't come from the reverberant sound that echoes for seconds, but from the so-called "early reflections" that slam back at you within milliseconds.) In "Watch Your Ears, Part 1" I illustrated this effect by way of a little experiment in which I measured the volume of rimshots played in both the *most* reflective and *least* reflective environments I could find. The difference was fourteen decibels, which represents an increase in level of *greater than four times.* 'Nuff said.

Reread your letter and you'll see that your problems really stem from playing in rooms that are too small for the volume you are performing at. This brings the proximity factor into play: Not only are you closer to all the other sound sources, you're closer to all the reflections off the walls and ceilings. In short, you and your band are "overplaying the room." Like you, I've gotten bloody ears from playing in clubs with low ceilings and/or small stages. Believe me, taking that situation and making the walls more reflective would not help a bit—unless your goal was to go deaf faster!

You say you find yourself "in the back, struggling to be heard, concentrating on making sense of the volume...." No drummer should have to put up with this. You should reassess your mix/monitor situation, get some hearing protection, or both. I put up with your sort of situation for too many years (Marshall stacks and all), and my hearing has taken a beating because of it. Don't make the same mistake. Be proactive about your hearing. And if you're experiencing tinnitus after playing with your band, then your ears are definitely *not* fine. Be careful!





Cryptic Comments

by Ron Hefner

When Shakespeare wrote, "Men of few words are the best men," he wasn't suggesting that such men had little of importance to say. He was, in fact, suggesting the opposite: When we say little, we must necessarily choose our words more carefully. We hear a lot in the drumming world about "less is more"—and, indeed less *can* be more in many cases—but this idea goes beyond drumming itself.

In applying this idea to musical criticism, I started thinking about some of the great influences of my and other drummers' lives. Many of us have been blessed with teachers who literally held our hands and went to great pains to explain drumming concepts and techniques. For me personally, however, it was brief, sometimes oblique comments from mentors that had the most significant influence. I consider these "cryptic comments" to be the most valuable drum lessons I ever had—and I think a lot of other drummers feel the same way.

One of the most memorable cryptic comments I ever received was from the great jazz drummer Louis Hayes, who played with Horace Silver, Cannonball Adderley, and a long list of other giants. I met Louis while I was playing in a hotel lounge in Orlando, Florida. I had heard him that day at an afternoon jazz festival, and he had played in his usual seamless, rock-solid fashion. During my second set that night, I noticed Louis peering around the corner of the bandstand curtain, eyeballing me intently through his Coke-bottle-thick glasses. Needless to say, I was a bit panicked at having a lifetime hero checking out my playing! On the break, I spotted Louis standing near the bar. I introduced myself and complimented him on his playing that afternoon. He graciously accepted my words, and then he looked me right in the eye and said, "You have good time—up to a point."

> "ABOUT EIGHT BARS INTO BIRD'S SOLO, JO JONES UNSCREWED HIS RIDE CYMBAL FROM ITS STAND AND TOSSED IT THROUGH THE AIR. IT LANDED AT BIRD'S FEET WITH A RESOUNDING CRASH, ENDING THE TUNE AND SHAMING HIM RIGHT OFF THE BANDSTAND."

Louis and I went on to discuss other things, and I learned much from our conversation. But his little comment stuck in my craw for a long time: *"You have good time—up to a point!"* What did he mean? My time was good, but not quite to the point of excellence? Or, did he mean my time started out good but flagged as the tune went on? Or, did he mean my time was good according to some criteria, but not all?

What do you do with a cryptic comment such as this? Certainly, I wasn't about to shrug it off: This was *Louis Hayes,* not some armchair critic! So, I decided to start listening critically to myself. This isn't an easy task! Many musicians can't do it at all (and they're usually players nobody cares to work with). But I tried hard to hear myself in the context of the music being played—to listen to the band as a whole and determine if I was making it sound good or not. And guess what I discovered? I *was* making it sound good—but only "up to a point"!

It was not my time, metronomically speaking, that was flagging; it was my *intensity.* I learned a great "jazz" lesson at this point. I realized that, for Louis, or for any good player, time is not a matter of correctly spaced notes. It *is* a matter of starting a tune with intense feeling, and keeping it that way right to the last note. It shouldn't matter if the sax section is playing behind the beat a little, or the pianist's left-hand comping is lagging a bit. Considering this, I had to admit that, under such conditions, I would sometimes "fall asleep at the wheel" when I was playing. In other words, I wasn't driving the band; I was letting it drive me.

This is a perfect example of a cryptic comment designed to force the recipient to investigate and research its true meaning. Any educator will tell you students learn best when they discover things for themselves. In my case, Louis's comment made me do exactly that.

In the 1940s, Big Sid Catlett was a hero to every knowledgeable drummer in the country. His balanced, flowing style was the essence of grace and perfection. You can check him out on numerous recordings, and get a peek at his amazing visual presence behind the drums on the excellent video *Legends Of Jazz Drumming, Volume 1.*

Sid was a generous man who was always willing to share his wisdom with younger players. He was also very sly, and he knew that a cryptic comment to a fledgling drummer would go a long way. In Burt Korall's *Drummin' Men,* Connie Kay talks about how he used to hang out with Sid, but they seldom discussed drums. Instead they discussed "baseball, women, life in general." Connie reports that when he was about seventeen years old, Sid gave him only one brief commentary on his playing: "You play good. There's only one thing I think you should do. You should do

MODERN DRUMMER

Back Issues For Sale

❑ **#174—JANUARY 1994**
Adam Nussbaum, Jimmy Chamberlin, Drumming & Bandleading.

❑ **#177—APRIL 1994**
Tommy Lee, Joel Rosenblatt, The Drummers of Basie.

❑ **#178—MAY 1994**
Arthur Taylor, Unsung Heroes, Inside Pearl.

❑ **#179—JUNE 1994**
Matt Cameron, Paul Motian, Drummers of Cuba.

❑ **#180—JULY 1994**
Terry Bozzio, John Riley, '94 Readers Poll Results.

❑ **#181—AUGUST 1994**
Vinnie Paul, Billy Hart, Drumming & Singing.

❑ **#182—SEPTEMBER 1994**
Dennis Chambers, Jim Chapin, Sim Cain, Drum Thrones.

❑ **#183—OCTOBER 1994**
Aaron Comess, Bob Moses, Festival '94 Report.

❑ **#184—NOVEMBER 1994**
John Robinson, Charlie Adams, Joe Porcaro.

❑ **#185—DECEMBER 1994**
Chad Smith, Charli Persip, Inside LP.

❑ **#186—JANUARY 1995**
Paul Wertico, Metal Drummers Round Table, Where Are They Now?

❑ **#187—FEBRUARY 1995**
Neil Peart: Burning For Buddy, Kenwood Dennard, Mark Schulman.

❑ **#188—MARCH 1995**
Scott Rockenfield, Daniel Humair, Tony Morales.

❑ **#189F—APRIL 1995**
Herlin Riley, Paul Bostaph, Gary Mallaber.

❑ **#190—MAY 1995**
Steve Ferrone, John Tempesta, Colin Bailey.

❑ **#191—JUNE 1995**
Jack DeJohnette, Death Metal Drummers, Owen Hale.

❑ **#192—JULY 1995**
Denny Fongheiser, Remo Revisited, Hutchinson, Israel, and Penn.

❑ **#193—AUGUST 1995**
Dave Lombardo, Jon Christensen, Moyes Lucas

❑ **#194—SEPTEMBER 1995**
Carl Allen, Jon Fishman, Alvino Bennett

❑ **#195—OCTOBER 1995**
Richie Hayward, MD's Drum Festival '95 Highlights, Fergal Lawler

❑ **#196—NOVEMBER 1995**
Bruford & Mastelotto, Jamie Oldaker, Mike Shapiro

❑ **#198—JANUARY 1996**
Special 20th Anniversary Issue, Bonzo Forever: A Tribute, The Evolution of the Drumset.

❑ **#199—FEBRUARY 1996**
Simon Phillips, Herman Matthews, Jack Sperling

❑ **#200—MARCH 1996**
Bill Stewart, Female Drummers Round Table, Martin Parker & Billy Thomas

❑ **#201—APRIL 1996**
Steve Gadd, The Drummers Of Hip Hop, Brendan Hill

❑ **#202—MAY 1996**
Jimmy Chamberlin, Idris Muhammad, Tom Roady

❑ **#203—JUNE 1996**
Nashville Studio Round Table, The Drummers of Raitt, Ethridge, and Morissette, Robin Goodridge

❑ **#204—JULY 1996**
Joey Baron, Philip Rhodes, Nashville Studio Round Table Part 2

❑ **#205—AUGUST 1996**
Special International Issue, Phil Rudd, Drummers From Around The World

❑ **#206—SEPTEMBER 1996**
Stephen Perkins, Shane Evans, Jason Finn

❑ **#207—OCTOBER 1996**
Carter Beauford, Jim Sonefeld, Highlights from MD's Festival Weekend '96.

❑ **#208—NOVEMBER 1996**
Lars Ulrich, Kirk Covington, Brad Wilk

❑ **#209—DECEMBER 1996**
Eric Kretz, Mike Palmer, Philip "Fish" Fisher

❑ **#210—JANUARY 1997**
Lewis Nash, Roy Haynes, Ted Parsons.

❑ **#211—FEBRUARY 1997**
Danny Carey, Curt Bisquera, Charlie Grover, and Lombardo, Sorum, Aronoff, Portnoy, Powell, Fig, and Bonham on playing loud.

❑ **#214—MAY 1997**
Brian Blade, Dony Wynn, The Drummers of Rusted Root.

❑ **#216—JULY 1997**
Ringo Starr, Zak Starkey, Billy Drummond, David Bowie, Ben Gillies.

❑ **#217—AUGUST 1997**
Tony William's Tribute, John Stanier.

❑ **#218—SEPTEMBER 1997**
Horacio "El Negro" Hernandez, Jeff Hamilton, Zachary Alford.

❑ **#219—OCTOBER 1997**
Chad Sexton, Surviving Drum Auditions, MD's 10th Anniversary Drum Festival Pictorial.

❑ **#220—NOVEMBER 1997**
Kenny Aronoff, Louie Weaver, The Drummers of Flyin' Traps.

❑ **#221—DECEMBER 1997**
Mike Portnoy, Metal Music & Mayhem, The Great Drummers of Duke Ellington.

❑ **#222—JANUARY 1998**
Los Angeles Percussionist Roundtable, Gene Hoglan, Louis Hayes, Drumframe.

❑ **#223—FEBRUARY 1998**
Entry-Level Drumsets, Abe Laboriel Jr., In Search of the Perfect Drumstick.

Total number of issues ordered _____ @$7.00 each

Total payment of $ _____

❑ Payment Enclosed ❑ Mastercard ❑ Visa

Key Code B-20

Signature _____

Card Number _____ Exp. Date _____

Name _____

Address _____

City _____ State _____ Zip _____

Check off the issues you desire and send in the entire ad.

All Back Issues are $7.00 each (this includes postage and handling)

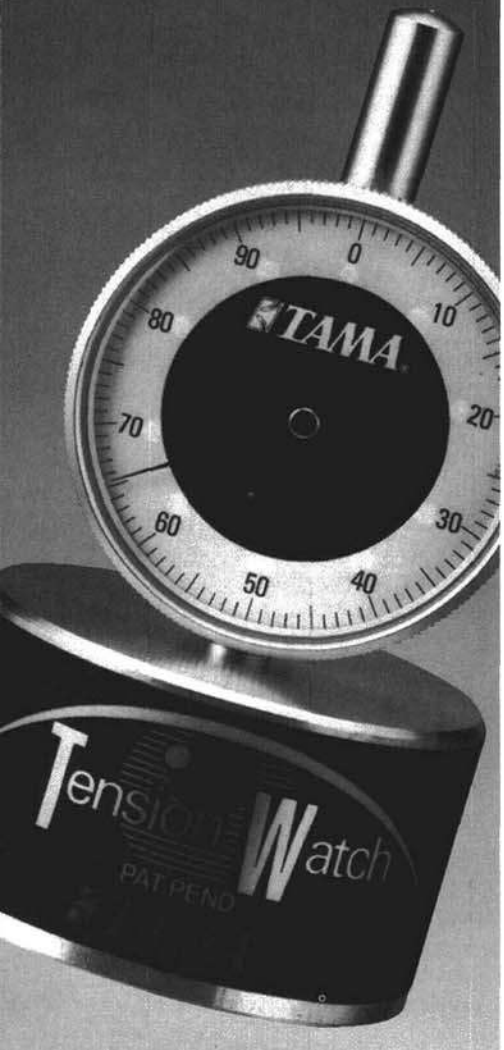
Mail check or money order (no cash) in U.S. funds to:

Modern Drummer Back Issue Service
P.O. Box 480
Mt. Morris, IL 61054-0480
***or call:* 1-800-551-3786**

Allow 6 to 8 weeks for delivery

Watch your Head

...with Tama's Tension Watch™. Tama's Tension Watch accurately measures head tension for better tuning than tuners that only measure tension rod torque. Without even hitting the drum, you can get consistent tuning every time you set up. Tama's Tension Watch is so simple to use anyone can use it: drummers, drum techs, studio engineers, band directors, guitarists. Even club owners can get good tuning (well, at least the club owners who don't do pay-for-play).



TAMA®

For a full color Tama Drum & Hardware, catalog, send $3.00 ($5.00 in Canada) to: Tama Dept. MDD69, Box 886, Bensalem, PA 19020 or Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Avenue, Lachine, Quebec, H8T-2P1.

more with your left hand."

Imagine the magnitude of this comment to a seventeen-year-old who was trying to break into bebop drumming—especially coming from a man whose left hand could do everything from twirling a stick like a baton to sweeping a brush across a snare drum at blinding tempos! And notice that Sid gave Connie no clue about exactly *what* he should do with his left hand. Again, here is a perfect cryptic comment that compels the student to go out and start digging and doing homework. After that little bit of advice, I'm sure Connie spent a lot of time watching the left hand of every drummer on 52nd Street. Connie goes on to say, "That was the only advice he ever gave me." But it was enough to inspire him. He went on to play with many of the greats, including the Modern Jazz Quartet, the longest-lived group in the history of jazz. And, if you ever had the opportunity to see Connie play, you could see the influence of Big Sid in the graceful way he approached the instrument.

Years ago, I received a *really* bewildering cryptic comment from a non-drummer, the great jazz multi-instrumentalist Ira Sullivan. Fairly inexperienced, I felt somewhat intimidated performing with a legendary player like Ira. But I was making it through the gig okay, and had even received some compliments from him, which had a relaxing effect. However, Ira, in his wisdom, wouldn't allow me to become overconfident: In the middle of the second set, he kicked off a tempo that was on the very outside edge of my capabilities. By the third chorus, my right arm felt like it was going to fall off! Ira—who, of course, knew I was struggling—came over to the drums, leaned over, and said, "Play it like a slow blues."

At the time, all I cared about was making it to the end of the tune, which I somehow managed to do. (Thankfully, the next tune was a nice relaxed bossa nova.) But on the break, I turned that comment over and over again in my mind: *Play it like a slow blues.* What the hell was that supposed to mean? What in the world did a slow blues have to do with a fast jazz 4/4?

I could have asked Ira to elaborate; he is known for his generosity toward younger players, and he would have been happy to do so. But I was too stubborn for that! Instead, I internalized his cryptic comment and began to examine it from every possible angle. I started eliminating possibilities: First, it couldn't be taken literally, for obvious reasons. Second, it couldn't have anything to do with metric division: A slow blues has a 12/8 feel, while a fast jazz 4/4 loses the triplet feel and goes to straight quarter notes. The only other possibility was that Ira was talking about concept or feel—that same netherworld that Louis Hayes had pushed me into.

Well, I thought, How do I play a slow blues? I remembered that on a *really* slow one, where there seems to be an hour between each beat, I would try to stop measuring the actual space between the quarter notes and concentrate on the "swing" factor. This calls for a very relaxed attitude. I thought about the most famous slow swing tune of all, "Lil' Darlin," and how the Basie band made it cook. I had heard lesser bands attempt the tune, and it just plodded along because the rhythm section was concentrating too much on the time and not enough on the feel.

I then made a mental "leap" from this concept to a fast jazz 4/4. If the secret of swinging a slow tune was to stop being overly conscious of the quarter notes, perhaps the same thing could apply to a fast tempo. I realized that, if I did this, I would

Do you need a BEAT BUG fast?

The latest **Beat Bug®** is a *meter monitor* and a *metronome*. Now you can get a kick-off tempo from it, then it will automatically go to the monitor mode as soon as you hit the snare. It's remotely triggered, so it can be velcroed anywhere on your kit, and it now has a sensitivity control.

Be in control of the meter yet have the flexibility that other time dictators simply can't allow. This is the most significant invention for drum time-keeping to come along in decades. Throw away all of your other metering devices. This is the only one you'll need from now on. Sure, the old **Beat Bug®** was great. But this new model is a far superior unit *for the same price!!*

We have them in stock and ready to ship via UPS *anywhere in days. Don't forget our other fine products:* **Lug Locks™** - now a 100 bulk pack; and **GIG RUG®** - the only rug with a built-in bass drum barrier in blue, brown or grey. Call toll free and use your Visa or MasterCard. Dealer inquiries welcome.

L.T. Lug Lock, Inc.
1-800-981-7842

no longer be desperately trying to make every beat in every measure, but would rather "back away" and take a larger view. I would be thinking more in terms of half notes—or, at a really speedy tempo, whole notes.

This made sense. I tried it on subsequent gigs, and it really helped! After some trial-and-error, I found that, by taking more of a "half note" approach, I was able to let the time state itself naturally, using a combination of all four limbs rather than obsessing on the right-hand ride pattern. This idea was officially validated later, when I read an *MD* interview (August '93) with Max Roach—one of the kings of impossibly fast tempos. Max stated in the interview that "All four limbs are responsible for keeping time. It's a matter of coordinating the hi-hat, bass drum, left hand, and right hand to give the illusion that it's up there. Doing that, I could play fast all night."

But I wasn't able to conceive of this without first changing my approach to timekeeping. Again, this illustrates the impact that an authoritative cryptic comment can have. Ira's carefully placed remark made me dig in and go through a reasoning process that ultimately showed me a better way to play my instrument.

A classic cryptic comment was immortalized in the biography of Charlie Parker and in the film *Bird.* A young Charlie Parker got up on the bandstand with some of the "big guys," including the legendary Jo Jones. About eight bars into Bird's solo, Jo unscrewed his ride cymbal from its stand and tossed it through the air. It landed at Bird's feet with a resounding crash, ending the tune and shaming him right off the bandstand.

Perhaps the most cryptic musical comment ever—with no words at all—this was a rather unkind criticism that I suspect had little pedagogical motivation. Rather, it was simply intended to embarrass Bird. But even *it* got results. As all good students do, Bird took it to heart and got into the "woodshed." Check out a Charlie Parker recording to hear the results!

The point is, the next time another musician makes a cryptic comment to you—even if it may be offensive—don't reject it. Dig in and examine it. There are a lot of valuable lessons to be learned in the world of music—and they aren't all written out explicitly in the instruction books!

WARNING! Don't Play Your Bass Drums Until You Get This FREE Audio Cassette . . .

Revealing what it takes to instantly play your double bass drums EXACTLY like your hands, getting 100 mph Ballistic Bass Drums in 15 minutes flat!

Dear Frustrated Drummer: If you're tired of feeling frustrated with your feet, and wonder why you don't get better realize IT'S NOT YOUR FAULT! Joe Stronsick, a well- hidden double bass genius wants to prove his secret FINALLY lets drummers play their bass drums as they desire, putting doubles, singles, rests and flams together. Get this free tape and you will understand the one aspect of your bass drums that **everyone's taught you incorrectly** . . and how to INSTANTLY correct this simple mistake.

Hey, if all the technical advances in pedals are so great, why are 98% of all double bass players' feet still going to hell? If all it took was a super-speed pedal plate, you'd be getting better. But your aren't, so something is wrong.

Then there's the so called "training" you get from drum pros, books, videos etc. They've been teaching this same stuff forever, and you still can't play your bass drums exactly like your hands. So what's the problem? Why can't you do this? Do you really want to find out? Joe Stronsick will reveal to you: **The Greatest Myth In Double Bass Drumming!** In the Free Audio Cassette, "Ballistic Bass Drums"

Some of the SECRETS You'll Discover!

*** The Secret Of Economy Of Motion that takes your feet from typical repetitive fast single strokes . . . to easily mastering Ballistic Single and double strokes, putting flams and rests wherever you want them (in any time signature).**

*** One Crucial Secret You Must Know To Get Ballistic Bass Drums In 15 Minutes Flat!**

*** The Biggest Mistake Most Drummers Make With Double Bass Playing !**

*** The huge difference between playing Ballistic and the tired, old, recycled, material you keep seeing advertised!**

*** Amazing double bass solos and ideas from Ballistic Joe!**

. . . and, much, much, more!

Once you hear this tape, you will know that you can immediately enjoy the satisfaction of having feet that can play rhythms you only dreamed of before, leaving every drummer you know in the dust. Take it from Andy Doerschuk, the editor of DRUM! Magazine, who says, *"Joe's unique system represents a giant leap forward in bass drum technique – especially for developing speed & control. He presents his ideas in easy, logical steps that allow any drummer to develop lightning-fast feet!"*

The awesome advantage of listening to this Free Ballistic Tape is finally discovering THE TRUTH – that there is a simple, effective, Guaranteed, proven way for you to get the best Bass Drums in the world!

Free Audio Tape Reveals Double Bass Secrets!

You owe it to yourself to get Joe Stronsick's Free audio tape "Ballistic Bass Drums." In it, he will reveal the amazing details and playing behind his proven Double Bass System. It's easy to get your **FREE** copy, just call:

1-626-683-1709

24 hrs, 7 days, free recorded message to get your Free Audio tape.

Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only $1.50 per word plus $4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in **bold type** and add $.50 for each **bold** word.) Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Gretsch Drums, parts, logo heads, badges etc., www.sound.net/~expwes/. Tel: (816) 361-1195.

Kenner Custom Drums, snares, full sets, all sizes. **Custom 5B Sticks**. Route #1, Box 150, California, KY 41007. Tel: (606) 635-5218.

Hit Drum drum customizing. Band name, art work, logos on drumheads. Call for custom drum coverings. Tel: (630) 585-0069.

Drum Supply House—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (901) 423-3786, 47 Ingram St., Jackson, TN 38301.

Cymbal discounter. Low, low prices on Sabian AA/AAXs and Zildjian As. **Free delivery. Free brochure**. Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada T1A 2Z9. Tel: (403) 526-5306.

Free Vintage Photo Catalog! Ludwig, Slingerland And More! Money-back guarantee. Visa/MC. **Vintage Drum Center,** 2243 Ivory Drive, Department 129, Libertyville, IA 52567-8533. **Call (515) 693-3611 or call toll free operator for 800 number.** Fax: (515) 693-3101. ***Internet: www.vintagedrum.com.*** **We buy-sell-trade.**

Ayotte—10, 12, 14, 22, 5x14, all wood hoops, ebony satin, $2,795. Call Explorers Percussion, (816) 361-1195, or info@explorersdrums.com.

Drums Etc.: Call (717) 394-DRUM for free catalog. We have Zildjian, Sabian, Tama, Pearl, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786. www.drumsetc.com.

Eames handcrafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

Wright Hand Drum Co. Clay percussion instruments. Bongos, doumbeks, guntas, ubangs, ghatams, shakers, etc. Also, **Hand Drumming**, the video. **Made by hand—played by hand.** Free catalog: (800) 990-HAND.

Tour/studio veteran sets, snares, cymbals, etc. **Aronoff, Rockenfield, Sheila E, Larrie Londin**, and more. Letters of authenticity. **Donn Bennett Drum Studio**. Tel: (206) 747-6145. www.bennettdrums.com.

Elvin played Gretsch and Ks. So can you! Blair 'n Drums, since 1987, specializes in both! Also Ludwig, Leedy, etc. We buy, sell, trade. Layaways available. **Tel: (616) 364-0604 or call (800) 555-1212 for toll free number. Fax: (616) 363-2495.**

Hit Drum custom nylon washers, $5 per dozen. Tel: (630) 585-0069.

Rockin' Rita's Recycled Drums and Percussion! We carry a **huge selection** of used drums, cymbals, stands, and accessories, at **great prices,** by mail, for anyone who loves drums! Phone us at (619) 596-4627, or fax (619) 596-0211. For our newest list, write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/Amex/Discover.

3RD Planet Music—Huge Discounts! On Sonor, Pork Pie Percussion, Evans, Zildjian, Axis, LP, Premier, Sabian, Aquarian, Gibraltar, ddrum, Paiste, Remo, Slingerland & Simmons. 1225 South Hurstbourne Ln., Louisville, KY 40222. Tel: (502) 423-0001. Visa, MC, Amex & Discover. Visit us on the Web at: www.3rdplanetmusic.com.

Remo Acousticon-R shells. Custom sizes made to order. Venwood, quadura, or raw. Write, call, or fax. **Lee Custom Drum Supply**, PO Box 206, Tuolumne, CA 95379, (209) 588-0251.

Pork Pie Percussion—all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snares now available in any size. Pork Pie, the professionals' choice. 7241 1/2 Eton Ave., Canoga Park, CA 91303. Tel: (818) 992-0783 or fax (818) 992-1358. Internet: www.westworld.com/ ~porkpie/drums. html. E-mail: porkpie@westworld.com.

Sick of high maple drum prices? Custom sizes and colors, low, low prices. **You will be impressed.** Free brochure. Obelisk Drums, #5 4315 64 Ave. S.E., Calgary, Alberta, Canada T2C 2C8. Tel: (403) 236-9169.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or e-mail us: rupp@rupps-drums.com. Call (303) 756-5777. Also, Will Drum For Food T-shirts, $10.

Drummers and percussionists needed for new catalog mailing! New mail-order catalog of usual and unusual musical instruments of the world—drums, percussion, accessories, videos, tapes, CDs and more! Info and interviews with your favorite drummers and percussionists. **Conundrum** Music, Inc., 23 Waverly Place, Ste. 6S, New York, NY 10003. Tel: (212) 254-1133. Fax: (212) 598-4064. E-mail: conundrum@aol.

Custom Snare Drums Built to your specifications. Let us craft your "dream drum" for you. Maple, birch, brass, and solid 1-ply exotic wood shells. Brass and black chrome hardware available. We also sell raw shells and do-it-yourself-kits. Complete repair services. Check our prices. Own the best without paying the most. **DL Walker Drum Company**, 624 Silver Star Ct., Longmont, CO 80501. Tel: (303) 682-1755.

Discount prices on Premier drums and name-brand sticks, heads, cymbals, and accessories. Rife's Drum Center. Tel: (717) 731-4767.

Hey drum freaks! Can't find it locally? Mail order from the Southwest's favorite drum shop since 1965! Huge selection, expert service, fast shipping, big savings on new, used, and vintage drum stuff. Call (800) 748-2197. **Luchetti Music Company**, Albuquerque, NM.

Yamaha snares new: Manu Katche, $419; David Garibaldi, $399; autographed Dave Weckl, $585. Call Explorers Percussion. Tel: (816) 361-1195, or explorer@discoverynet.com.

Make $30—$5,000 a month part time with music. Call (888) 236-2510, toll-free, 24 hours. e-mail: cds4every1@aol.com.

New Buddy Rich book titled, **"Mister, I Am The Band,"** by Doug Meriwether. Most complete book ever written on Buddy Rich, 400 pages, lots of pictures, 8 1/2x11. Hardcover, $49.95. John Fornaszewski Drum Shop, 3007-09 Nameoki Rd., Granite City, IL 62040. Visa, MasterCard, and Discover accepted. Call (800) 877-5407.

Drum Ruggers. Keep your kick drum and hi-hat from creeping away. Visit **www.solidadvice.com.**

Rogers•Rogers—Drums, parts, accessories. Memriloc, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drum sets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerland, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552 or fax: (401) 766-4871.

Lasts forever! All-metal drum key for cordless screwdriver, $9.95. Www.americandrumschool.com, PO Box 70215, Pasadena, CA 91117.

Never lose another drum key with Key-Kaddy! Real leather. Holds drum key securely. Snaps open for instant access. Great as keychain, or hang from stick bag or drum bag zipper. Order several. $5.00 each or 3 for $11.00 postpaid. Scotsource, PO Box 10971, Pittsburgh, PA 15236.

Slug products, classifieds. Percussive links at: www.slugdrums.com.

The Starving Musician can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051. See us at www.starvingmusician.com. E-mail us at mail@starvingmusician.com.

Cracked cymbals? Like them fixed for a lot less than buying new? SASE to Cymbal Salvage, 1126 S. Austin Blvd., #1W-D, Oak Park, IL 60304. Tel: (708) 358-1716, www.cymbalsalvage.com.

Japanese Taiko Drums. Drums, videos, music, and more! Free brochure: Rolling Thunder, Box 100, 2631 Barcells Ave., Santa Clara, CA 95051, www.taiko.com.

Visit **Zickos clear acrylic drums** at www.zickos-drums.com, e-mail Zdrums@zickosdrums.com. Information packet send $2 to: Zdrums, PO Box 14321, Parkville, MO 64152. Tel: (816) 505-3323 Monday throught Friday, 8-5 cst.

Gladstone snare drums with 3-way tuning by **Lang Percussion**. I will beat anybody's price! Call Ritchie at (302) 995-7170.

Waddell's Drum Center Demo Drumset Sale! Tama Starclassic 5-pc. with hardware, reef blue, $1,979. Premier Genista 6-pc. with hardware, green, $1,675. Monolith 3-pc. black/red, $995. Pearl BLX 12x14 TT, 14x16 TT, 16x24 bass, $695. Ludwig Super Classic 9x10 TT, 11x12 TT, 13x14 TT, 16x20 bass, charcoal shadow, $890. Remo MasterTouch, 10x12, 12x14, 16x16 FT, 16x24 bass, $795. Yamaha Maple Custom 6-pc. Fusion set, gold sparkle anniversary, $1,995. Premier Signia 9x10 TT, 10x12 TT, 12x14 TT, 16x20 bass drum, 5 1/2x14 snare with hardware, green, $1,890. Ludwig Fab Four Ringo Starr set, $1,495. **Call (800) 933-DRUM for more info.**

Study Materials

Drum books by Joel Rothman. Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (954) 563-1844.

Almost everything: Percussion music/compact discs at Drum Specialist, 1740 MacLean, Glenview, IL 60025. Tel: (847) 724-3937, fax: (847) 724-3880. Biggest US selection. Visa/MasterCard. Website: members.aol.com/drmspecial, e-mail: Drmspecial @aol.com.

Classic Rock Drum Charts. Choice selection of great rock classics, from the '50s to the '90s. For **free chart** and catalog, write: James Morton, PO Box 663, Lakeside, CA 92040.

Free! 1998 Drum Charts Catalog & Sample! Absolute best ever. Over 700 songs. Rock, jazz, fusion, more. Pearl Jam, Foo Fighters, Metallica, Sublime, Green Day, 311, Beatles, Zeppelin, 270 others. DCI, PO Box 247-MD, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS, vindci@aol.com.

Drum Control With 12 Solos. Video performance of 12 hot solos designed around different grooves and themes. This entertaining 55-min. film is jam-packed with techniques and patterns that will motivate and inspire drummers of all levels with its creative approach. Send $12.95, check or MO to: Dennis Venuti, 1212 Mollbore Terrace, Philadelphia, PA 19148.

Speed and **control!** Quick results. Rundowns for the serious drummer! **Free** info. Call now. Tel: (800) 696-7904 anytime, www.deeequals.com, or e-mail druminfo@deeequals.com. Dee Equals Music Lesson System, PO Box 1539, Bridgeport, MI 48722.

Creative Drummer Magazine. Love to practice and study? We feature intelligent, in-depth drumset lessons for all ability levels. Hip! **Free brochure. Eighth issue** now available, $6.95. **Subscription,** any four issues, $27.95. Spiral-bound, 55-60 pages. Box 803, Patchogue, New York 11772. (800) 484-7125 (6735). **Writers welcome!**

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, PO Box 1731, Rockford, IL 61110. Hotline or fax: (815) 229-3131.

New videos, Drum Discipline Parts One and Two, with instruction on 50-plus rudiments by Dave "Bedrock" Bedrosian and an exciting rudimental solo with Rob Carson. For beginner to advanced. Www.americandrumschool.com, PO Box 70215, Pasadena, CA 91117.

The Phone Book System. Boo Boo McAfee's new book is hundreds of books in one. An exciting new way of applying numbers around the drumset. Send $12 to NPI, 500 Lafayette St., Nashville, TN 37203.

20 Popular Rudiments cassette package with booklets. Free. Send to: SLW, 70137 Ave., Tranquila, RPV, CA 90275.

60-minute rudiments video: Explains and demonstrates all twenty-six. Send $16.95 to Tim Wimer, PO Box 322, Cloverdale, VA 24077.

100 mph Bass Drums in 15 minutes flat. For **free amazing audiocassette** revealing inside secrets to solve all your double bass problems, call (626) 683-1709, Dept 28. Free recorded message.

Instruction

London, England: Study drums with Joel Rothman. Tel: 0171-431-0873.

Jazz drumset. Mike DeSimone: Studied with Mel Lewis and Sam Woodyard. Tel: (908) 297-1934.

In **LA: Rick Steel**—author, clinician, host/producer of **DrumSt6.** Accepting students. Tel: (310) 392-7499.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio,** (914) 592-9593.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

Drummers—Study with Jim Payne in NYC or Westchester. Author of three widely acclaimed instruction books, including "Give The Drummers Some." Tel: (914) 232-8075, or www.funkydrummer.com.

Baltimore: Grant Menefee's studio of drumming. B.M. Berklee College of Music, Towson State University instructor. All styles and levels. Tel: (410) 747-STIX.

Wrists Of Fury, video with Dave "Bedrock" Bedrosian, $7.95. Build blazing speed! PO Box 70215, Pasadena, CA 91117. Www.americandrumschool.com.

NYC/LI—Azande Cummings, premier drummer, specializing in **reading.** Call for brochure, (516) 643-9081.

Chicago Area: Study drums with Kevin Connelley. Well-known local pro. Innovative approach. From bebop to hip-hop. All levels. Call for brochure. **Kevin Connelley Drum Studio.** Tel: (847) 679-7070.

Boston: Horrigan Drum School, all levels. Tel: (508) 588-3786.

Improve rapidly and get results. Author, drum coach **Margasa.** Offering innovative lessons in Las Vegas, LA, and Boston. First consultation **free**. Tel: (800) 233-3809.

Gary Nash. San Francisco Bay Area. Accepting serious students only. Tel: (925) 254-9617.

NYC **Drumset and Brazilian percussion.** Pandeiro, timba, berimbau, etc. I played professionally in Brazil for five years with **"the real thing,"** samba schools, pagode, and forro. Mario Monaco, tel: (718) 274-9809.

Vintage Showcase

For Sale

Free Photo Catalog! Huge selection—Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee. Layaway available! Visa/MC. **Vintage Drum Center,** 2243 Ivory Drive, Dept. AA, Libertyville, IA 52567-8533. **Call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: www.vintagedrum.com.** We buy-sell-trade.

Save on American Vintage Drums! **20-30%** off some "other guys'" prices! **Blair 'N Drums** specializes in '50s-'60s Gretsch drums and K Zildjian cymbals. Also Ludwig, Leedy, etc.! Business SASE required for free list. 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. Tel: (616) 364-0604 or call (800) 555-1212 for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

Bobby Chiasson's **Jollity Drum Farm** vintage mail-order list includes **Rogers Swiv-O-Matic.** Coach Road, Box 2324, RR #2, Argyle, NY 12809. Tel: (518) 638-8559.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10–6 PST, Mon–Sat. (415) 458-1688, fax 1689.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

Vintage drum stuff: Calfskin heads, books, shirts, videos, and more. Call or write for complete listing: Rebeats Vintage Drum Products. PO Box 6, 219 Prospect, Alma, MI 48801, tel: (517) 463-4757, www.rebeats.nethawk.com.

Wanted

Vintage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more—singles, sets, and entire collections! **Vintage Drum Center**, call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Vintage Drums, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjians, etc. Blair 'n Drums, tel: (616) 364-0604, or call (800) 555-1212 for toll free number, or fax: (616) 363-2495.

Miscellaneous

Vintage Logos. Manufacturer repro logos: Gretsch, Rogers, Ludwig, Camco. **Shield-style logos:** Choose from our selection, size, color, lettering style with your initials. Easy to apply, just like a sticker, or order yours pre-applied. Application instructions included (with photos). For a catalog, (513) 271-3545, **www.vintagelogos.com.**

JOE MORELLO

NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS IN THE NEW YORK AREA. CALL FOR EVALUATION.
(201) 944-3366 10-12 A.M., 7-10 P.M.
Joe Morello Productions
P.O. Box 1972
Fort Lee, NJ 07024

Rhythm Changes: advanced rhythm exercises $15.00
The Art of Control: advanced hand technique exercises $17.50
Send check or money order • $2.50 U.S. or $5 foreign for:
JEFF LEMKE — Jeff Lemke 1250 Hennepin Avenue #1309 — Minneapolis, MN 55403
Unique, High-Quality Materials for the Serious Musician

FORK'S DRUM CLOSET
NASHVILLE'S COMPLETE DRUM STORE
Great Discounts • All Major Brands • New and Used
We will beat anyones advertised price!
www.forksdrumcloset.com
Same day shipping
(615) 383-8343
Or Call Operator For Toll-Free Number
2701 12th Avenue South • Nashville, Tennessee 37204

ATTENTION
Modern Drummer
CLASSIFIED ADVERTISERS
If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calender below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

Wanted

Vintage Drums—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians, and more—singles, sets, collections! **Tel: (515) 693-3611 or call toll-free operator for 800 number. Fax: (515) 693-3101.**

Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call (800) 555-1212 for toll-free number. Fax: (616) 363-2495.

Miscellaneous

Professional Musicians Referral—Musicians/ bands: connect with the **right** group or player. Call PMR—America's original national referral! Tel: (612) 825-6848.

J&J Custom Drums. Specializing in vintage restorations, drum re-covering, professional refinishings, repair, and custom drums. 881 Beechmeadow Lane, Cincinnati, OH 45238. Tel: (513) 347-3786, or visit our home page at: www.concentric.net/~craven c/jandj.htm. Visa/MC accepted.

America's Discount Electronix Xpress online catalog featuring the lowest prices on the planet for your favorite name-brand consumer electronics: www.go-amdex.com. (888) GO-AMDEX.

Big discounts, fast service, free discount catalog. **Waddell's Drum Center,** 6433 Leechburg Road, Leechburg, PA 15656, (724) 845-3786.

Free drum lessons, charts, rudiments, chops builders, and method book excerpts. Www.americandrumschool.com, also "Secrets To Getting Endorsements."

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447. www.musicianreferral.com/mnr/.

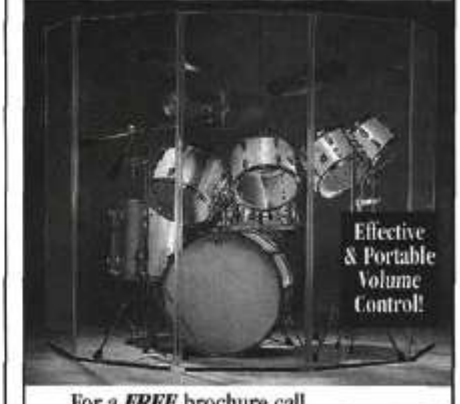
Soundproofing Techniques! Stops complaints by **dramatically** reducing sound levels leaving your rehearsal room. Only $5.95. **Sound Advice,** 1711 Stockton Hill Rd., Suite #138, Kingman, AZ 86401.

the drum pad
Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
847-934-8768

New Tribal Drum Kit!
800-655-DRUM
TAOS DRUMS

THE DRUM CENTER OF LEXINGTON
YOUR CYMBAL CONNECTION!
-Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or Adding to Your Collection
Call for Toll-Free number 606-276-1827
431 Southland Dr., Lexington, KY 40503

Sam Barnard's
Super Gloss Drum Material
Why spend hard earned money on new drums when old drums can look like new? Save big by buying direct. We offer a superior line of drum covering material that comes in many colors & can even be used outdoors.
$69.99 & Up for 5 pc. sets
w/step-by-step instructions. Also sold for ANY number of drums.
Shipping Time Short! Most orders shipped within 50 states (& even other countries) take only 3-7 days.
SPEAKER CABINET PARTS
We also sell speakers, horns, corners, grills, handles, carpet, etc.
DRUM HARDWARE
Professional heavy-duty double legged cymbal stands and drum mounts...$69.99
Ten years in business selling products to beginners, professionals, drum shops & the world! Call today for free samples & info.
We Ship C.O.D.
Dealer Inquiries Welcomed
(602) 279-4041
Satisfaction Guaranteed

CLEARSONIC PANELS

Effective & Portable Volume Control!
For a *FREE* brochure call
1 800-888-6360
lan2wan.com/clearsonic
Starting at $320

NEW FROM THE PUBLISHERS OF MODERN DRUMMER

DRUM INSTRUCTORS ONLY

THE QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS • VOL. 1, NO. 1 • OCTOBER 1996

14 Tips For The Responsible Teacher

by Ken Vogel

As a drum instructor, we must be aware of our responsibilities to our students. Here are a few tips that have helped me to better help my students.

1) Set a good example, especially in the areas of conduct, appearance, values, and discipline. Be on time and be prepared. Expect the same from your students.

2) If a student wants to learn material in an area where you're weak, direct him to someone who's more of a specialist in that area. This benefits the student and also reflects well on you. It says you're looking out for your student's best interest.

3) Don't let a student just slide by material. Make sure the material is understood and developed well.

4) Keep the parents of younger students posted on their progress. Your doors should be open to encouraging words can help provide added support and enthusiasm to the student from the parent. Comments regarding lack of progress should also involve the parents.

5) Discuss your student's goals with him, and explain how you'll help in attaining those goals.

6) Include questions and material of interest as part of the lesson if possible. If the student isn't technically ready for the material, explain why and what skills are needed first.

7) Present lesson material in a clear manner. Make sure your student fully understands the week's assignment. Have recorded examples readily available to give a clearer picture of how the material sounds in a musical situation.

8) Always show that you're open-minded to the musical tastes and interests of your students.

9) Present correct practice material at an early stage. Discuss how much time should be spent on the new material, how often exercises should

Continued on next page

Drumming Up Business

by Stephan S. Nigohosian

Managing a private teaching practice can be a fulfilling learning experience for a teacher. Fortunately, there are many ways you can locate students, regardless of whether you're just beginning your practice, or looking to expand an already existing clientele. Furthermore, most of these methods are fairly inexpensive, considering the number of additional students and revenue they can generate.

As with any service business, it's important to be prepared with the tools of the trade to make the job easier, and afford your practice an air of professionalism. Such basic tools include business cards that list name, telephone number, and artwork for aesthetic appeal. Business cards are especially helpful for handing to the parents you meet as local music stores or at school band events.

One of the most effective methods of drumming up business is through

Continued on page 3

IN THIS ISSUE...

14 Tips For The Responsible Teacher 1
Drumming Up Business 1
Beginning And Ending The Lesson 2
Screening Students 3
Finding A Voice 4
Playing For Students 5
Forward Progress 6
New Materials 7

DRUM INSTRUCTORS ONLY

—A QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS—

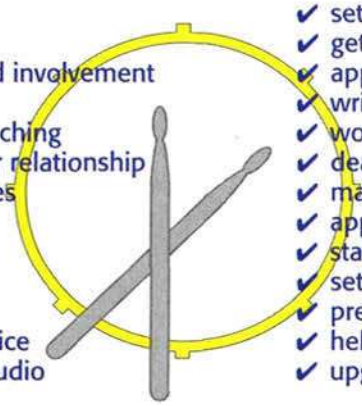
If you teach drumming, **DRUM INSTRUCTORS ONLY** is designed to help you build a more successful teaching practice. Written *by* successful teachers *for* teachers, **DRUM INSTRUCTORS ONLY** will offer advice on new teaching concepts, address matters that affect every instructor, and supply hundreds of valuable tips for the progressive drum teacher.

Here's a small sampling of what you'll find in coming issues of **DRUM INSTRUCTORS ONLY:**

Feature articles with the country's leading teachers, transcriptions, exercises, beats, and information on important upcoming drumming events.

PLUS, HOW TO...

- ✔ grow your teaching practice
- ✔ motivate your students
- ✔ get parental cooperation and involvement
- ✔ set up your studio for video
- ✔ utilize electronics in your teaching
- ✔ cultivate the student/teacher relationship
- ✔ handle lateness and absences
- ✔ teach soloing
- ✔ screen students
- ✔ form an approach
- ✔ deal with older students
- ✔ promote your teaching practice
- ✔ soundproof your teaching studio
- ✔ handle makeup lessons
- ✔ set up a monthly payment schedule
- ✔ get your students to practice more
- ✔ approach the rudiments
- ✔ write a personal brochure
- ✔ work with store owners and managers
- ✔ deal with the hobbyist/student
- ✔ make more money teaching
- ✔ approach the left-handed student
- ✔ stay enthusiastic about teaching
- ✔ set up a group lesson program
- ✔ prepare for a clinic performance
- ✔ help your students select the proper gear
- ✔ upgrade your studio for the '90s



YOU'LL ALSO FIND INFORMATION ON THE LATEST DRUM BOOKS, VIDEOS, AND TEACHING AIDS TO ASSURE SUCCESS WITH STUDENTS AT ALL LEVELS—AND MUCH, MUCH MORE!

DRUM INSTRUCTORS ONLY is a must for *every* serious drum instructor. Just fill in and mail the attached card TODAY to start your subscription!

☐ Yes, please enter my subscription for a full year of **DRUM INSTRUCTORS ONLY** at $14.95 *

Card No. _____ Exp Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

☐ Payment Enclosed

☐ VISA

☐ MasterCard

Mail To:
Modern Drummer Publications
c/o Drum Instructors Only
12 Old Bridge Road
Cedar Grove, NJ 07009

* Rate good in U.S., Canada, and Mexico. For foreign delivery send $22.00 for one year.

In Memoriam

Cozy Powell

Rock drummer Cozy Powell died this past April 5 as the result of a car accident outside of Bristol, England. The quintessential hired-gun heavy-rock drummer, Powell added his solid rhythmic support to a long list of big-name rock acts.

Powell, who hailed from Hungerford, Berkshire, England, saw early success with Jeff Beck, with whom he recorded the albums *Rough &* Ready (1971) and *Jeff Beck Group* (1972) and shared a love of race-car driving. Soon, however, Powell took the unusual step (for a drummer) of launching a solo career, which produced several British hit singles and the albums *Over The Top, Tilt,* and *Octypus.*

Between 1975 and 1980 Cozy was a member of Ritchie Blackmore's Rainbow, with whom he played on four albums, *Rising, On Stage, Long Live Rock 'N' Roll,* and *Down To Earth.* In the '80s he worked with a list of heavy rockers including Michael Schenker, Whitesnake, Gary Moore, Cinderella, and Black Sabbath, participated in Roger Daltrey's Keith Moon tribute, "Under A Raging Moon," and joined Keith Emerson and Greg Lake for a reformed ELP album and tour. More recently, Powell joined Queen's Brian May on a Jimi Hendrix tribute album, as well as on the guitarist's solo outings *Back To The Light* and *Live At The Brixton Academy.* He also played with Judas Priest's Glen Tipton, and supported Fleetwood Mac founding guitarist Peter Green's recent comeback tour.

Carlos Vega

Long-time James Taylor drummer Carlos Vega was found dead outside his home on April 6, in the midst of Taylor's recent tour. Tragically, Vega's death was an apparent suicide, attributed to severe depression. He was forty-one.

Vega was born in Cuba, but as a child moved with his family to California, where as *a* teenager he began working in a variety of musical situations. Early professional gigs included the group Karizma and the bands of Freddie Hubbard, Shaun Cassidy, Boz Scaggs, Olivia Newton-John, and Willie Bobo. By the mid-'80s Carlos had made a name for himself as one of the busiest freelance drummers in Los Angeles, recording and/or touring with artists like Patti Labelle, Whitney Houston, Kenny Rogers, Dianne Schuur, Sarah Vaughan, Sheena Easton, Randy Newman, Vince Gill, Joni Mitchell, Bonnie Raitt, Julio Iglesias, the GRP Big Band, Lee Ritenour, and Linda Ronstadt.

A popular member of the LA studio community, Vega was memorialized at his funeral on April 14 by a percussion performance featuring Alex Acufia, Machito Sanchez, Lenny Castro, and Luis Conte, as well as musical tributes by Abe Laboriel and David Garfield, and a moving rendition of "Close Your Eyes" sung by James Taylor. Carlos is survived by his wife and two daughters. Contributions to the Vega Children's Fund can be sent to 466 Foothill Blvd., Box 307, La Canada, CA 91011.

Dennis Charles

Jazz drummer Dennis Charles passed away this past April. Principally known for his work with iconoclastic pianist Cecil Taylor between 1955 and 1961, Charles actually began his professional career in New York in the mid-'40s playing calypsos and mambos. After his work with Taylor, Charles recorded and/or performed live with other top jazz artists, including Steve Lacy, Gil Evans, Sonny Rollins, Archie Shepp *(Magic Of Ju-Ju),* and Billy Bang.

Zildjian Sponsors American Drummers Achievement Awards

The Zildjian Cymbal Company will sponsor the American Drummers Achievement Awards on September 13, 1998, at Berklee College of Music. The event, to be hosted by Bill Cosby, will honor four legendary jazz drummers: Louie Bellson, Roy Haynes, Elvin Jones, and Max Roach.

A number of notable drummers will perform live tributes to each award recipient. Film and testimonial appreciations summarizing the careers and contributions of each honoree will also be part of the tribute, which will be held at the 1,200-seat Performance Center at Berklee.

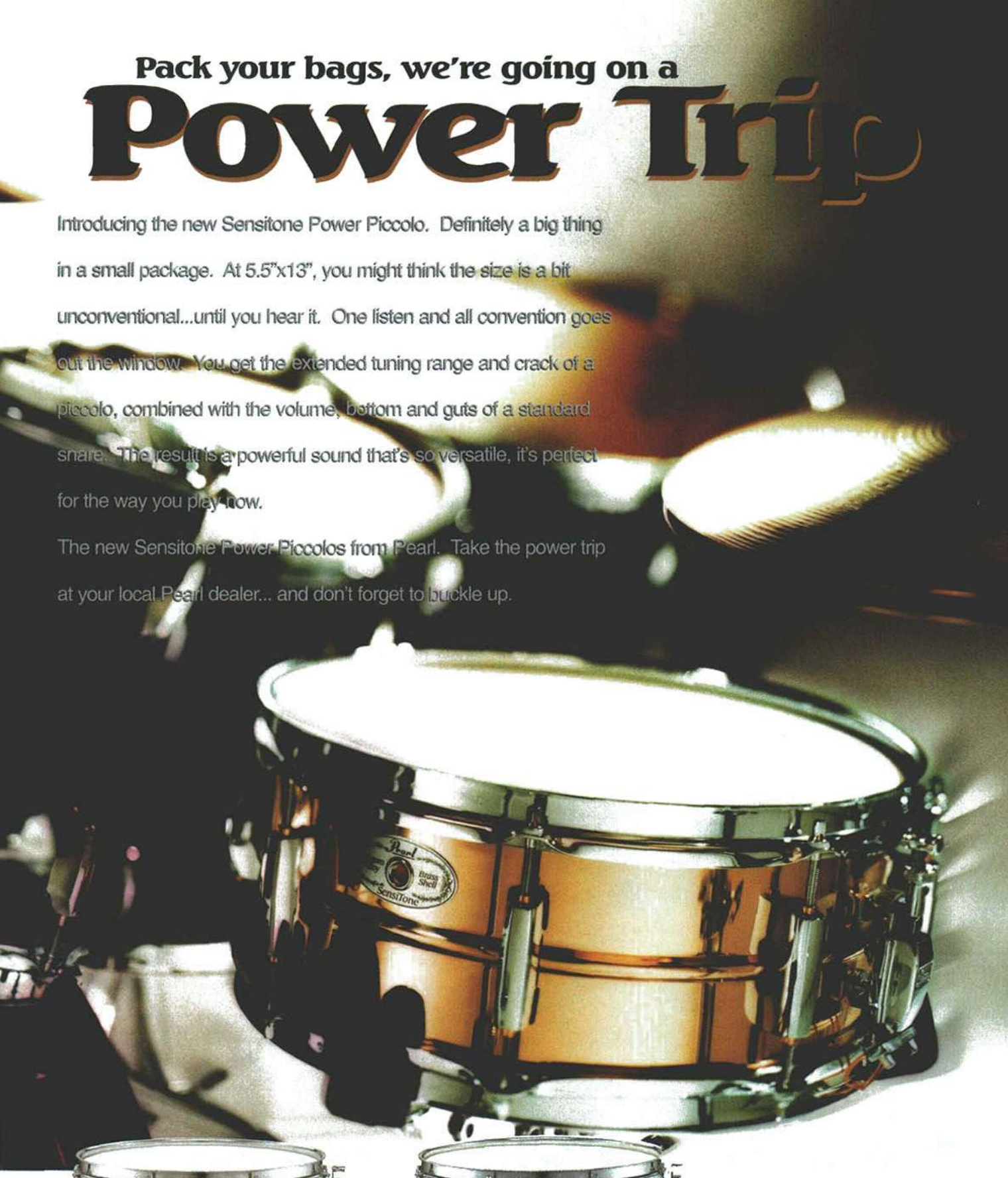
"In celebration of the Zildjian Company's 375th anniversary this fall, we felt it would be fitting to sponsor these awards to spotlight our special relationship with drummers," said Craigie Zildjian, vice-chairman of Zildjian's board of directors. "The ceremony will honor four legends whose contributions have had a lasting impact on the world of music."

Pack your bags, we're going on a

Power Trip

Introducing the new Sensitone Power Piccolo. Definitely a big thing in a small package. At 5.5"x13", you might think the size is a bit unconventional...until you hear it. One listen and all convention goes out the window. You get the extended tuning range and crack of a piccolo, combined with the volume, bottom and guts of a standard snare. The result is a powerful sound that's so versatile, it's perfect for the way you play now.

The new Sensitone Power Piccolos from Pearl. Take the power trip at your local Pearl dealer... and don't forget to buckle up.



S-5513

B-5513

Pearl®

SensiTone Power Piccolos are available in both Brass and Steel shell models. Standard SensiTone Snare Drums are available in Classic and Custom Alloy models with Brass, Bronze and Steel shells. For more information see any authorized Pearl dealer or visit our web site at www.pearldrum.com.

www.pearldrum.com

Elvin Jones (center) is joined by Zildjian Cymbal Company vice chairman Craigie Zildjian (left) and her father, president and chairman Armand Zildjian.

Proceeds from the event will be used to endow annual percussion scholarships at Berklee College of Music in the names of the honorees. The scholarships will be awarded to talented percussion students from diverse communities who would otherwise not have the financial means to pursue their studies. For tickets to the event, call Ticketmaster at (617) 931-2000. For special "Golden Circle" seating, call (781) 237-2277.

Drums & Sounds '98

One week following the Frankfurt Music Fair, Jurgen Mader's Drums Only, of Koblenz, Germany, held the 1998 version of its famous "Drummers Meeting." Renamed "Drums & Sounds '98," the event was held in Lahnstein, near Koblenz, and featured master classes on Saturday, March 21 followed by performances on Sunday, March 22.

Steve Smith

Modern Drum School's Batucada Drum Line opened up on Sunday morning, followed by the Los Angeles Music Academy's samba trio featuring Mike Shapiro on drums. French drummer Thomas Patris presented a journey through gong and cymbal sounds (along with some nice drum chops on his small Sonor kit). He was followed by Germany's Marco Minneman (H-Blockx, Illegal Aliens), a young drummer with technique and talent.

Alex Acuna

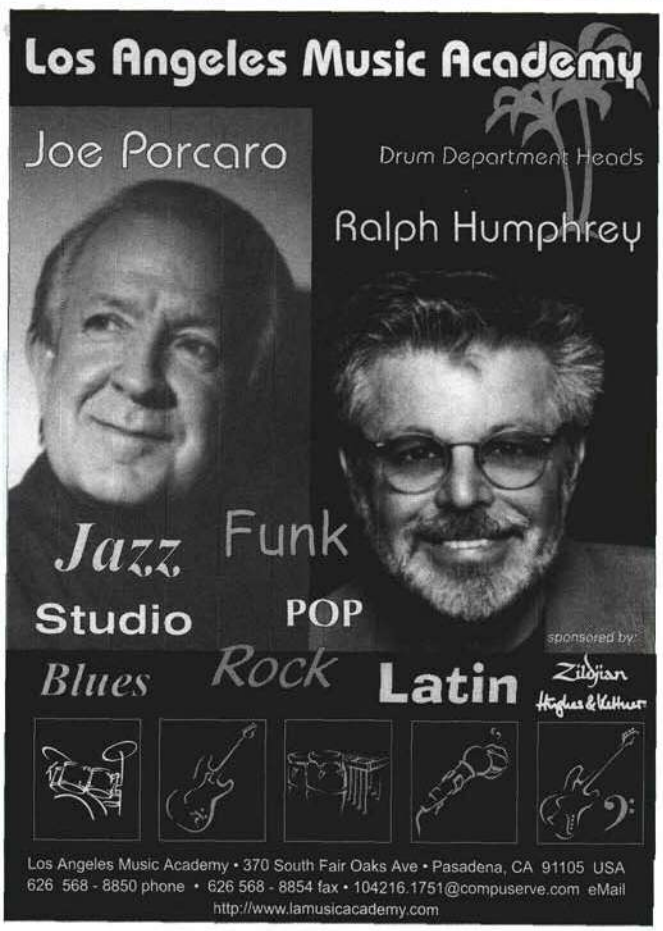
Drummer Manni von Bohr and percussionist Hakim Ludin demonstrated rhythms from all over the world. Then Dutch drummer Rene Creemers, along with Pieter Douma, demonstrated what a tight rhythm section can sound like. The audience rewarded them with a standing ovation.

Ricky Lawson gave a perfect illustration of "in the pocket" drumming. Virgil Donati then presented a study in contrast, with his fast and furious technique. Next on the bill was Steve Smith, who offered a clinic focused on the history of drumming—playing stylistic examples as he went along.

Germany's Joachim Fuchs-Charrier played two drum compositions of his own, combining excellent technique and lots of African influences. Next came LAMA's instructor band and the legendary Jim Chapin. Then it was Alex Acuna's turn. Alex performed his "Latin thing" with enthusiasm and humor—even though suffering from a bit of jet lag.

The long day of drumming and music concluded with percussionist Eveline Carels, from Amsterdam, playing with DJ Bruce, and the Tic Tac Toe band, with drummer Wolf Simon. The next Drums & Sounds festival is scheduled for March 2000.

Heinz Kronberger



Jack Irons Not Touring With Pearl Jam

Pearl Jam has announced that drummer **Jack Irons** will not be participating in their upcoming summer concert tour, due to health reasons. Jack will be replaced by **Matt Cameron,** former drummer for Soundgarden.

"It's unfortunate that Jack is not able to perform with us this summer," said bandmembers, "and we hope he gets well soon. However, we are very focused on the upcoming tour, and we are all excited about playing with Matt."

NEXT Month

CARTER BEAUFORD

MEDESKI, MARTIN & WOOD'S
BILLY MARTIN

MIKE CLARK
RETURN OF THE HEADHUNTERS

THE MAVERICKS'
PAUL DEAKIN

PLUS IN THE STUDIO WITH
CHARLIE BENANTE

ADVERTISER INDEX

ADVERTISER	PAGE NUMBER
2112 Percussion	133
Agner Swiss Drumsticks	92
AHEAD/Big Bang Dist.	102
Alternative Percussion/Boom Theory	23
AMT	76
Aquarian Accessories	153
Armadillo Enterprises/ddrum	26
Atlanta Drums & Percussion	154
Atlanta Pro Percussion	144
Audio Technica	27
Ayotte Drums	151
BMG Music Club	24/25
Bosphorus Cymbals	146
Brady Drums	142
Cannon Percussion	89,91
Caribbean Rhythms	162
Clear-Sonic Mfg.	162
Concord Records	144
DCI/Note Service/Warner Bro.	113
Dixon	104
The Drum Center of Lexington	162
The Drum Pad	162
Drum Tech	155
Drum Workshop	28,39,60/61
Drum World	90
Drums In The Wind	137
Drums On Sale	142
Electro-Voice (EV)	44/45
Evans Products	1
Vic Firth, Inc.	69,111
Fork's Drum Closet	162
Gibraltar	139
Gretsch	Inside Back Cover
Grover Pro Percussion	68,92
Homespun Video	106
HQ Percussion Products	142,152
Humes & Berg	79
Interstate Musician Supply	154
Istanbul Cymbals	24
The Jazz Store	38
Jeff Lemke	162
Joe Morello	162
KAT (Alternate Mode)	55
KIT Tools	25,59,112
L&M Music	159
Latin Percussion	147
L.T. Lug Lock, Inc.	158
Long Island Drum Center	30
Los Angeles Music Academy (LAMA)	166
Ludwig	Inside Front Cover
Magstar	142
Mainline	101
Mapex	70,143
MET International	30
MD Back Issues	151
MD Classic Casuals	124/125
MD Drum Instructors Only	163
MD Hot Trax	135
MD Library	94/95,120,141,145,149
MD Subsriptions	72
Meinl Percussion/Cymbals	7,9
Midwest Percussion	140
Mighty Mite	154
Morely	57
Musician's Friend	109
Music Tech	155
Musicians Institute	51
Musicians Resources International	142
Nashville Percussion Institute	146
Paiste	33,58,87,103,105,107,121
PASIC '98	88
Papa Bear Records	154
Pearl Corporation	16/17,165
Peavey Drums	77
Pintech	154
Precision Drum Co.	142
Premier	5,12
Pro'Mark	56,122
Regal Tip	30
Remo	37,86
Sabian	20/21
Savior Inc.	110,159
Slingerland	123
Sonor	31
Sunlite Industrial Corp.	108
Super Gloss/Sam Barnard	162
Tama	52/53,78,158
Taos Drums	162
Thoroughbred Music	12
Toca	8,93
Tribes Drums	133
Trick	154
UFIP	35
Vater Percussion	29,133
VeriSonic	140
Waddell's Drum Center	154
West L.A. Music	68
XL Specialty	74
Yamaha	75
Zildjian	10,11,13,15,71,73, 80/81,Outside Back Cover

Drumkit Of The Month

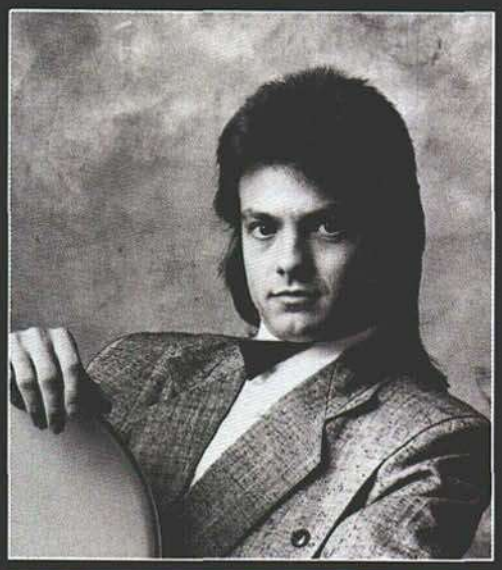
"Over the past sixteen years I've owned several different kits," says Porterville, California's Greg Donohoe. "In that time I've experienced broken or cracked tom and cymbal arm holders, rack clamps, drum lugs, and foot-pedal castings—sometimes during live performances. I've also had problems with chrome plating flaking and pitting, and with hardware that was either too light and unstable, or too heavy and difficult to use."

Greg solved these problems by creating his own kit. "I wanted hardware made from high-quality materials," he says, "and that would be easy to set up and use, lightweight, and sturdy. So I designed, machined, and polished the entire rack, the clamps, the tom and cymbal arms, the drum lugs, the bass drum pedals, and the hi-hat stand. My kit now employs 47' of stainless-steel tubing, 497 aluminum, brass, stainless steel, and plastic parts, and 1,112 stainless-steel fasteners to hold everything together.

"The shells are all maple, by Keller. The toms are 5-ply, the bass drum is 7-ply, and the snare is 10-ply—each with proportionate reinforcing rings. I finished the drums with an automotive urethane in metallic 'Zen' teal. Paiste, Sabian, UFIP, and Wuhan cymbals, and Aquarian drumheads and *Cymbal Springs* complete my work of 'percussion art.'"

PHOTO REQUIREMENTS

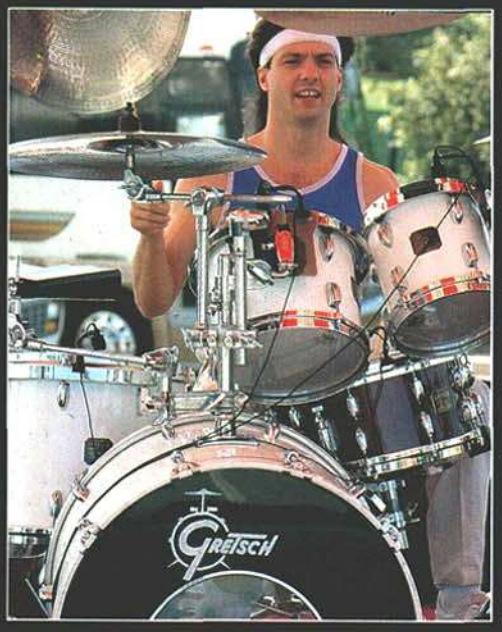
1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, CedarGrove, NJ07009-1288. Photos cannot be returned.



JACK GAVIN

The Charlie Daniels Band

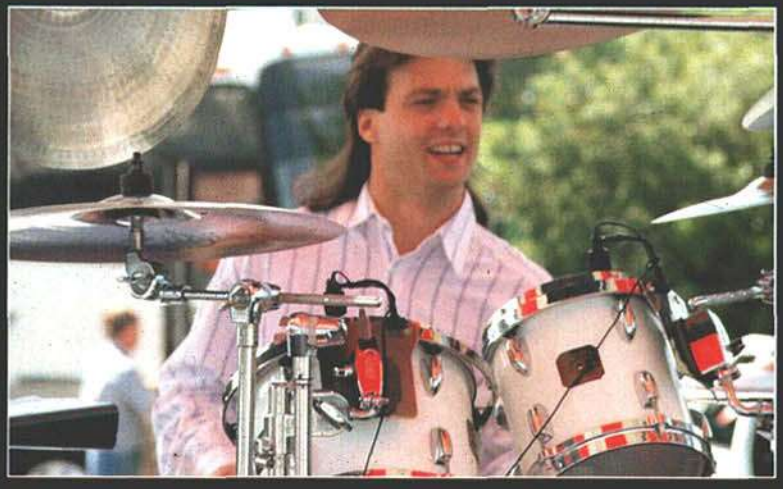
- **SERIOUS ABOUT GOING FOR THE GOLDS & PLATINUMS**



- **SERIOUS ABOUT CHOOSING DRUMS BY**

The World's Finest Drums Are Made In The U.S.A.

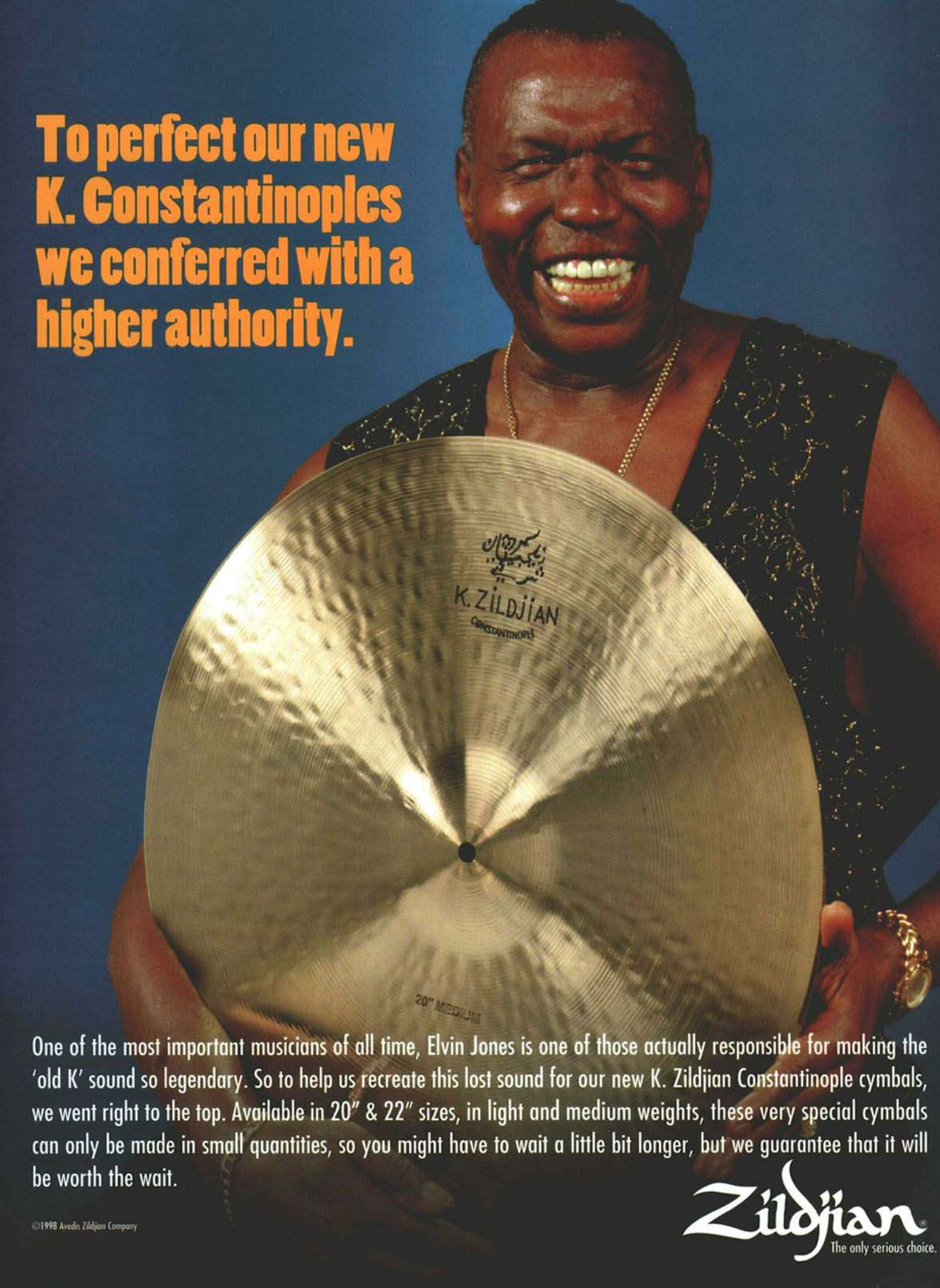
GRETSCH®



Jack Gavin says,
"My sound is versatile, it's rock, it's country, it's jazz, it's my own all-out style...and, it's Gretsch, too."

SEE YOUR GRETSCH DEALER FOR CHOICES, CUSTOMIZING, PRICES.
WRITE: GRETSCH, P.O. BOX 2468, SAVANNAH, GA 31402

Proud to be the only "family owned" drum business in the world!



One of the most important musicians of all time, Elvin Jones is one of those actually responsible for making the 'old K' sound so legendary. So to help us recreate this lost sound for our new K. Zildjian Constantinople cymbals, we went right to the top. Available in 20" & 22" sizes, in light and medium weights, these very special cymbals can only be made in small quantities, so you might have to wait a little bit longer, but we guarantee that it will be worth the wait.

©1998 Avedis Zildjian Company

Zildjian®
The only serious choice.